

The Barnes Foundation

Journal of the Art Department

CONTENTS

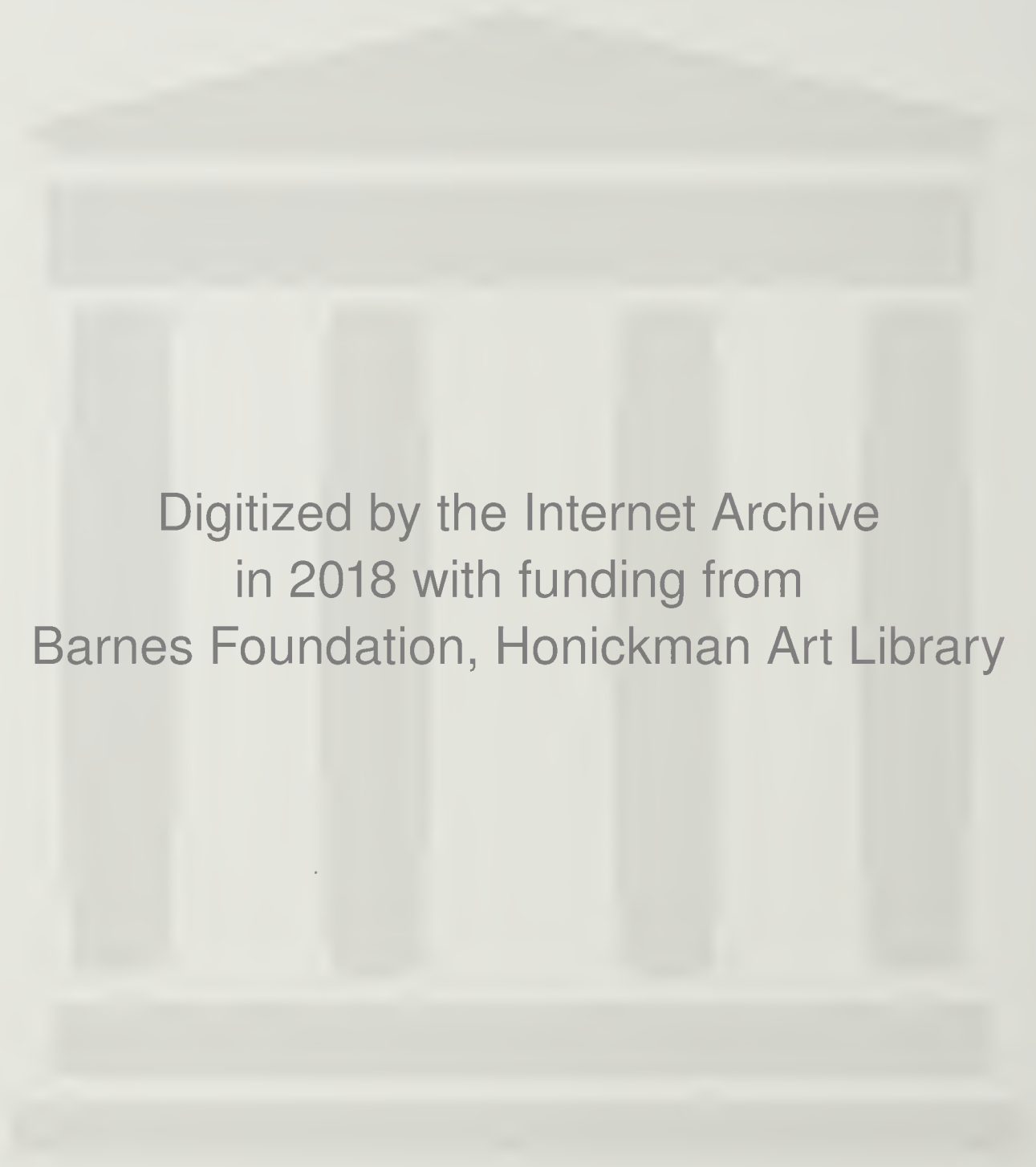
<i>E Pluribus Unum</i> —Cont'd: Part III	3
by <i>Violette de Mazia</i>	
Time, Space and a Tree	45
by <i>Marcelle Pick</i>	
Encounter	51
by <i>Patricia Neubauer</i>	
Curriculum of the Art Department	200
Publications Authored by Members of the Art Department Staff	201
Illustrations:	
Students in the Reading Room . . . <i>Frontispiece</i>	
Plates 1 to 123	74-199

THE BARNES FOUNDATION PRESS

Merion Station, Pa. 19066

Erratum

In the Spring, 1976, issue of the JOURNAL the name of the artist on Plate 85 should be Giotto.



Digitized by the Internet Archive
in 2018 with funding from
Barnes Foundation, Honickman Art Library

<https://archive.org/details/journalofartdepa81barn>

THE BARNES FOUNDATION

Merion Station, Pa.

An Educational Institution Chartered December 4, 1922

Journal of the Art Department

Editor—VIOLETTE DE MAZIA

Associate Editor—ELLEN HOMSEY

Printed in the United States of America
Copyright — 1977 The Barnes Foundation

The essays, etc., appearing in the issues of this JOURNAL will, for the most part, be derived from the work of seminar students, alumni, and members of the staff of the Foundation Art Department. On occasion, articles and pieces will be published not directly concerned with the Foundation's philosophy but representing original work by the Art Department's students and outside contributors which the editorial staff considers to be of general interest to the JOURNAL's readers. Publication occurs twice a year.



Students in the Reading Room

JOURNAL *of* THE ART DEPARTMENT

VOL. VIII

Spring, 1977

No. 1

E Pluribus Unum—Cont'd*

Part III

by VIOLETTE DE MAZIA**

A number of points remain to be made, a few aspects to be considered, with regard to unity and its correlative, variety, which we had no opportunity to dwell upon, develop or examine in the earlier sections of our discussion of Unity and Variety.† We shall now attempt to tie up at least some of the loose ends, and we propose to start with the special problem of unification presented by paintings in which foreground and background appear to be in distinct contrast to each other, as they do, for example, in “Nude on Couch” (Fold-out Plate 111), painted in 1928 by Matisse. The principle governing the situation is that, from the standpoint of unity, clauses subsidiary to a main argument—such as a background statement is with regard to a foreground one—are to be supportive to it; they are to set off and reinforce it and neither to detract from or compete with it nor to go their own ways.‡

* Some of the material in this essay was originally presented in class lectures. This is the third in a four-part series on the general topic of Unity and Variety.

** Director of Education.

† “*E Pluribus Unum*,” in the Spring, 1976, issue of the JOURNAL, pp. 3–34, and “*E Pluribus Unum*—Cont'd,” in the Autumn, 1976, issue, pp. 3–33.

‡ Failing in this respect is the left area of the background in Franklin Watkins’ “Portrait of J. Stogdell Stokes” (Plate 7), which, coming forward as it does, encroaches upon the foreground space within which the figure is supposed to be set and causes ambiguity.

UNITY BETWEEN BACKGROUND AND FOREGROUND

Matisse's "Nude on Couch" represents a type of picture theme markedly different from that of Cézanne's "Man and Skull" (Plate 6), which we studied in our previous essay.* There, the mass composition was seen to be based on an intersupportive, architectonic kind of construction, and foreground and setting were seen to be part of an uninterrupted ebb and flow of volumes and spaces. The organization of the Matisse canvas, on the other hand, assigns a strong distinction to the relatively quiet setting, or background, in its contrast to the color-activated foreground units. We intend to show that this discordance between background and foreground in "Nude on Couch" is a very function of the picture's unity and, further, that it resolves itself in an organic *accordance* of the essential qualities of the all-encompassing theme. To this end, we shall first determine the general identity of each of the two sections, beginning with that of the foreground—the figure, couch and floor. We plan to do this by putting into action the principle of unity and variety as we presented it in former essays.† Specifically, we shall seek to know the new situation—that presented in "Nude on Couch"—by way of what from among relevant previous experiences we shall be able to unify it with and by way of the differences from these earlier experiences that the unification will bring to the fore.

Wherever in the foreground section of "Nude on Couch" our eye lands, we get a bang on our retina or on our solar plexus from the extraordinary, or non-ordinary, vivid, intense, possibly strange, color. This sort of color we cannot place immediately; we feel we have not seen anything quite like it before. A figure reclining on a couch, yes, but never those colors. If that is where our response ends, we receive the bang, and we are banged off and turn away; the picture is a sore spot in our field of vision, a horror, and we dislike Matisse's painting.

We are, of course, entitled to our likes and dislikes, but, if

* *Ibid.*, Autumn, 1976, pp. 12–31.

† *Ibid.*, Spring, 1976, pp. 3–4, 11–12, 32–33, and Autumn, 1976, pp. 3–11, 30–31.

we do not like the colors in "Nude on Couch" simply because we feel we have not seen them before, we should not blame Matisse. However bizarre and daringly novel they appear, the colors possess a number of features that unify them with, ally them to, and refer us to things in the world, in the traditions and in other Matisses that are of intrinsic interest and that have had meaning for us. And, as we know, the only way we are ever able to understand the new is by way of the already known: the richer, the more relevant our background, the more clues we have to unveil the secret, the more keys to unlock the door. But how we turn the key, how we use our background, is as important as the nature of the background material we bring to the situation. Thus, we may actually react to, act back at, that situation, or we may merely look—expose ourselves to, undergo its effect and . . . get nowhere.

To illustrate the above principle in action, let us suppose ourselves at the corner of Ninth and Catherine Streets in Philadelphia, a predominantly Italian section of the city, waiting for a friend to meet us. As we stand there, we overhear a group of people nearby talking in a language other than English. (Matisse's picture speaks also in a relatively unfamiliar language.) The sound of the voices heard, however, is not completely foreign to us; there is, for example, a gentle staccato, a choppy, bitten-off fluidity to the sequence of the sounds, as of a babbling brook with an occasional torrential spurt over the rocks. (Matisse's banging of colors in vivid patterns of areas likewise recalls such things as brightly colorful scarves, neckties, tiles, etc.) Listening more carefully, we begin to catch a word here and there—for instance, a "*si, si*" that connects in our minds with the French "*si, si*," meaning "yes" in answer to a "no." That is to say, these words unify with what we know of that French expression. Yet, it is not French that is being spoken, for, as we listen further, we note obvious variations from the French language: for one thing, the speech lacks the French nasal sounds, and it has fluidly melodious, open vowels. Yes, then, we feel, it unifies with what we know of Spanish. But, no, there are differences, variations, here, too—no guttural sounds, none of the lisping "th", but a

mellowness and a softness. Yes, we say, recalling our school days, it resembles Latin. But, as we try this new key, it does not, we find, quite open the door either; the sounds have a more limpid, going-on quality.

In like fashion, with the foreground units in Matisse's "Nude on Couch," strange as their colors may seem, if we know and can connect with the exotic contrasts found in certain French Romanesque frescoes (*e.g.*, Plate 1), their vigorous, patterning modeling and their bold, simple, powerful strokes, including the two opposing curves indicating the roundness of the abdomen, we will say, yes, but no: the colors are more vivid in Matisse, the contrasts more dramatic, and the shapes and lines are not willowy.* We may be able to establish a relationship also with what we know of the emphatic pattern of luminous color in Byzantine mosaics (*e.g.*, Plate 4) and Gothic stained glass (*e.g.*, Plate 16); yes, but no, the Matisse color areas are not static, not frozen, as they are in the mosaics, and the color is not translucent, as it is in stained glass, and is weighty. Again, we may be able to find a kinship with what we know of the dark outline of Daumier (*e.g.*, Plate 65), its economic and plastic character, as well as of Maurice Prendergast (*e.g.*, Plate 123). But, no, in Matisse the outline is less directly illustrative—the nude seems to be articulated like a lay figure—than in Daumier and not so continuous, more a lost-and-found line as in Prendergast, but of a lustrous black not to be found in Prendergast. In "Nude on Couch" the outline appears as bits of jet, accents of vivid color, even though black in hue, that suggest the deep luster of black that occurs in general in Velázquez (*e.g.*, Plate 56), Courbet (*e.g.*, Fold-out Plate 58) and Manet (*e.g.*, Plate 102), but never with this intensity and not applied to outline. And, yes, the modeling in the foreground units of the Matisse unifies also with the colored shadows of the Impressionists, but now used in facets evocative of Cézanne's (*e.g.*, Plate 110), though proportionately larger and of colors never dreamed of by Cézanne.

* This and the subsequent comparisons do not necessarily imply influences, but are intended to point out affinities which, because of our, the viewers', background knowledge, yet possibly not Matisse's, lead us to understand Matisse's novel-to-us picture message.

The overall color effect in the foreground section of the Matisse canvas reminds us also of Japanese woodcut prints, which influenced Matisse by way of van Gogh and Gauguin, but imbued with a ruggedness by Matisse in place of the smooth delicacy in the prints. In those cases in which Matisse was specifically influenced by other artists, he earned his inheritance by transforming their effects into his own substance, developing particular hues, contrasts and degrees of weight and of intensity.

Back at Ninth and Catherine Streets still listening to the people's conversation, if we chance to know Italian, we shall, of course, understand much of what is being said. And, in the case of the foreground units of "Nude on Couch," if we chance to know that at the turn of the century many artists, including Matisse, were saying their say in terms of a design unencumbered by illustrative requirements, we shall also understand much about Matisse's distortions, his departures from the subject facts—their shape, color and modeling. Furthermore, if, at Ninth and Catherine, we happen to be familiar with the matter under discussion, the conversation will, naturally, make still more sense to us. In Matisse's case, if we are familiar with, for instance, the significance of color drama, we shall enter the picture more readily. Suppose, too, that, while at Ninth and Catherine, we remember a discussion we had heard earlier of the same topic, *i.e.*, that we have a store of material in us against which to set what we now hear. Likewise in the case of the Matisse, we can compare the blacks we see with those we know in Velásquez, Courbet and Manet, the colors we see with those we know in the Orientals, and we can sense, by these comparisons, the peculiar intensity Matisse gives those elements here. And, if we had heard the people at Ninth and Catherine themselves discuss the present topic on a previous occasion, we would get closer still to the meaning of what they are saying as we stand there now. So, too, with the figure-couch-floor in "Nude on Couch": if we have seen Matisse use bright, exotic colors, without, however, the black, in, for example, "Figure in Landscape" (Plate 99), of 1906, and have seen him use black, without, however, the vivid colors, in "Still Life with Bust" (Plate 62), of 1912, we can

get closer to the meaning of his color theme here. If, again, we hear the same people discussing the same idea tomorrow, it is likely that additional light will be shed on what we heard today. And, if, in our attempt to understand "Nude on Couch" for what it has to say, we look at Matisse's study for "The Dance" (Plate 103), of 1932, "The Dance" (Plate 104), of 1933, and his "Interior with Egyptian Curtain" (Plate 9), of 1948, or his "Dahlias and Pomegranates" (Plate 10), of 1947, the last of these done entirely in black ink, we find supplementary and illuminating evidence of his interest in the use of black as a positive color. Thus, by the process of yes-but-no, or unity and variety, the novelty of the foreground in this Matisse is no longer a factor that renders this area of the painting baffling and non-understandable.

In the above, we came to an awareness of the overall identity of the foreground part of the Matisse by resorting to knowledge of material—objects, traditions—*not* in the painting itself. We shall now reach still nearer to our goal by involving in the same yes-but-no procedure knowledge of material that we shall, this time, acquire on the spot, as it were—that is to say, in the very process of registering objectively, step by step, one by one, the constituent factors and the character they take on as they were selected, used and organized by Matisse to construct the figure-couch-floor section of this particular picture.

As the effect of the entire canvas was of a bang of colors on us, so in the foreground do the individual colors hit each other and hit hard. They collide, so to speak, head-on, meeting, despite their ruggedly ragged boundaries, in sharp juxtapositions rather than as a flow of continuous colors and of light and dark. Each color beat is in itself eye-arresting, yet there is no full stop anywhere, the individual colors owing their outstanding identity as much to their relationship to their color consorts as to their own contents and intrinsic qualities of pigment; and all of them, not without relaxations and pick-ups of all sorts, direct our eye on from one color note to the next by maintaining, throughout, the thick, gritty unctuousness of the buttery impasto, the unglazed-ceramic kind of surface and the rugged raggedness of the outlines. These outlines—broad, lost-and-found, plastic,

at times red, at times green, but most often black—in conjunction with other vividly dark punctuations amid the colorful display, enliven, perk up the color scene with their own vivaciously articulated pattern and deep, jetlike luster. Thus do the color units partake of each other's basic features and are all of, as they make up, a composite color clan or family; and every set of contrasting colors, by its similarities to and differences from the other sets, enables us to pinpoint the new identity of each.

We are, then, keyed up to that sort of color drama. We are led to expect it, to look for that effect, and we are gratified as we get it again and again, with the basic characteristics carrying us on through—the vivid intensity; the saturation; the exotic boldness accentuated by positive shapes; the positiveness and strength added on by the rugged surface and texture, ceramiclike, yet with a butteriness reminiscent somewhat of Daumier (*e.g.*, Plate 65) and Cézanne (*e.g.*, Plate 98), which is, however, qualified by the gritty quality often seen in Chardin (*e.g.*, Plate 96), though without the subtlety of any of these painters and with a boldness imparted by the technique of applying paint with the palette knife. Indeed, color completely saturates each area of the figure, couch and floor as it is pressed into and spread over it by the squashing, scumbling action of the knife on the thick, unctuous pigment: color is so much *that* color throughout its surface and its body.

To make the above observations more precise, let us turn our attention, as a starting point, to the relatively simple area of floor and couch in the immediate foreground at the left, where triangle, bands and stripes follow a generally parallel slanting direction oriented downward towards the right. The first in the progression that unleashes a sequence of dramatic contrasts is the elongated right-angled triangle of saturated, fiery brick-orange, clanging like a trumpet blare of color as it collides with and bounces off the equally saturated stripe of purple that follows it—an odd, powerful contrast of color and of tone. Then come a stripe of burnt umber and a band of concentrated siena, followed by another stripe of purple and by units of salmon, cerulean blue and viridian. But the bizarre character of their dramatic

juxtaposition is not new: did we not experience it in the previous impact of orange against purple? And do we not experience it again in the next, the next and the next set of abutting color areas, but each time with an exciting novelty, a variety in the nature of the colors, that creates the unifying drama of their sequence? Yes, it is true that each color in some of its aspects recalls color effects we already learned and know. And, no, those effects are not repeated exactly as we previously experienced them, but each contrast offers its own set of essential features and qualities which make it be what *it* is and say what *it* says. That is, each contrast is a happening—a novel color statement—and it becomes a precedent for the next one, not quite the same, and the next, not quite the same, either, but still a repetition of contrasts, which repetition makes for continuity. For, now that we have registered each contrast and have responded to it, we get to know it; it becomes, is part of our knowledge of possible color effects because we experienced it. It is now, therefore, too, at our disposal for us to assay as-yet-unknown-to-us color impacts against it.*

Our eye then moves on to the figure, wherein the recurrence of bizarre color contrasts that integrate, unify figure, couch and floor into a single entity take on a still greater degree of variety: black and white now participate as full-fledged hues in the color drama, as do yellow, blue, salmon and lavender—each one with the clamor of a brass-band instrument; and shapes, greatly diversified, make up a well-marked, forceful pattern, anchoring our attention onto such focal units as the face, the breasts, the lower part of the torso, the drapery over and behind the thighs, the ankles, the “hand” of drapery overhanging the center of the side of the couch—each one constructed of colors and tones different from those in the others and likewise located differently in depth. Altogether, it is a boldly animated, powerful

* The above is a feature of Matisse's work in general: what he does is to repeat the effect—the contrast—but not what—the colors—creates that effect. It is much because of this that Matisse was able constantly to renew himself as a colorist up to the very end of his career: his effects do not become richer or technically better executed, but their makeup is continuously novel within his own decorative expressiveness.

sequence of robust color units which move in all directions and which, for all their attention-catching variety, do not interrupt the unifying basic color drama distinctive of this color composition.

All that Matisse uses in the foreground units of "Nude on Couch," including the subject, the traditions, the technique of palette knife, is put to the service of, is made a contributing agent to, this color ensemble characterized by decorative drama of powerful contrasts. We get one powerful effect of drama, and, as we said, we are set up for the next one. And we get that next one with novelty that nevertheless retains the essential power of the exotic intensity introduced by the first. Moreover, since, again as we noted, one effect leads us to expect, in some form, its repetition, if we did not get that repetition, expectancy would remain unresolved, even if what we expected were the banging of colors that we may not like; and we would, accordingly, be disturbed and frustrated.

Then comes the background, and with it our task of answering the question as to whether this element belongs with the foreground, whether it organically unifies with it into a composite whole. As we saw, in the floor-couch-figure area we clearly get one color bang, expect and get others. But when we come to the setting, are we still expecting and now not getting? Does it, the background, fail to do what the rest leads us more or less to anticipate? Is it, in short, the "second boot" that does not get thrown?*

* The "second boot" refers to the oft-told story of a man living in a rooming house who used to come home and go to bed rather early every night and of another man who had the room directly above that of the first. This second man regularly got in at three o'clock in the morning, at which time he would remove each boot and throw it across the room into the corner, invariably waking up the man on the floor below with his noise. Finally, the first man, unable to endure these nightly interruptions of his sleep any longer, spoke to the man upstairs about his habit of hurling his boots and the disturbance it caused and asked him to be more quiet. The second man was very apologetic, promising that he certainly would be less noisy in the future. That night the second man came home at his usual three a.m., took off one boot, threw it across the room, where it landed with a bang, suddenly remembered his promise, removed his second boot carefully and gently deposited it on the floor without making a sound. An hour later came a furious knock on his door and the voice of the man from below saying, "For Pete's sake, throw the second boot!"

In itself the background-setting—patterned paper or tiled walls as far as subject is concerned—consists, on cursory observation, of a large triangular plane, preponderantly of a relatively “colorless” gray, divided into squares of more or less similar sizes. Indeed, we might, at first blush, with certain justice label it a somewhat dull, monotonous compositional section. Its shape, however—a triangle with right angle at upper right—counters the triangular area—with right angle at lower left—occupied by figure, couch and floor, with background and foreground fitting into each other not unlike an angular version of the dovetailing components of “*yang* and *yin*”: the figure’s head and the post of the couch at the upper left penetrate the setting, nail the figure into it, while the lower angle of the setting at the right is continued downward and forward by the piece of the couch shown above the figure’s left foot, by the left foot itself, by the area of couch between the feet and by the lower foot.

As for the appropriateness of the color and pattern of the setting in conjunction with the elements that make up the foreground, we might, to begin with, observe that the very bizarreness, the strikingly out-of-the-ordinary contrast between the foreground units and the setting is, in fact, fully in keeping with the bizarre contrasts which we found to obtain within the foreground itself. Between background and foreground, then, it is again the expected kind of unexpected contrast, the odd juxtaposition of color, tone and patterning motifs—*i.e.*, a variant on the very theme that governs the highly decorative, expressive organization of the entire foreground. And, just as, for example, gently rosy, fluffy, fleecy clouds would, in Cézanne’s “Valley of the Arc (Mont Ste-Victoire Seen from Bellevue)” (Plate 106), be a contradiction in terms with regard to the weighty monumentality of the powerful landscape, so would there be also a lack of coherence in “Nude on Couch” if the color of the figure were to flow into the color of the setting. As it is presented, the two constructive sections unify with each other largely by the fact that the staccato drama distinctive of the foreground carries into its color relationship to the background—colorfulness *vs.* muted gray.

Directly to answer our question about whether, with the

background, Matisse failed to toss the "second boot," then, we give a categorical "no." For, while in itself the background is what we might call a neutral, "colorless" color, appearing to be gradually modulated and, as a total area, seemingly different from what we get in the foreground, its units are nonetheless so used and related to each other that the foreground, as we shall try to show, could not do without it. Thus, it becomes one of the team and adds very positively to the theme of the picture as a whole.

In an earlier essay, we demonstrated the principle behind the reconciliation of ostensibly unrelated or mutually exclusive ideas:* as we may remember, our argument against smoking cigarettes was actually reinforced by the apparently contradictory statement that smoking will soothe frayed nerves and help the digestion when we used that statement to point out that, exactly because it will do so, we tend to forget the harm that smoking probably causes. In painting the same is true: for example, in Cézanne's "Man and Skull" (Plate 6), even though the wall, in contrast to the other units of the picture, appears to be two-dimensional, it partakes of enough solidity to keep it in the picture context and by its very flatness works with the theme in helping to project the other volumes forward.† In the same way does Cézanne in "The Card Players" (Plate 107) use the wall at the left: even though this area says "wall," it conveys a sense of volumes in space sufficient to balance the curtain folds at the right. Again, in Cézanne's "Still Life with Bottle" (Plate 98), even though the background says "wallpaper," it sets off and reinforces the volumes in the foreground by contrast and yet maintains a kinship with them in that it possesses more than a suggestion of volumes in space. Likewise, the setting in Renoir's "Girl with Hat" (Plate 20), while saying "foliage" and "background," also takes on the meaning of gently dynamic, fluid, will-o'-the-wisp, gracefully curving color-and-light shapes that unites it with the expressive character of the main picture components.

* See pp. 24-25 of the Autumn, 1976, issue of the JOURNAL.

† *Ibid.*, pp. 19-20.

Correspondingly, in Matisse's "Nude on Couch," the background, even though gray, and because it is gray, serves both as a foil to the vivid colors of the foreground and, in a manner opposite to that of a *repoussoir*, as what we have elsewhere called a "projector"*—a forward-pushing factor. In addition, by its neutrality and the gradualness of its modulation, the gray, as we observed, makes its own sharp contrast to the positive and direct color changes in the couch, floor and figure. At the same time, now that we have reached the gray in the background, we look for it in the foreground and, indeed, there discover a variety of grays participating in an effect of gradual modulation. Going still further, we find that the background gray becomes an active partner to the figure by the partnership it establishes with its own contrasting bits of green and white—a vivid, piquant, dramatic, rugged, light-dark color association not at all foreign in effect to what is happening in the figure: the bits of acidic green and of white, like bits of glass between the gray squares, pep up the gray setting as the black bits as well as the colorful highlights on the hair pep up the figure.

The patterning of the framework in the background is, moreover, in principle akin also, though not without variations, to the patterning organization of the areas that make up the foreground. This does not mean that any gray square could have been used in any part of the setting, as shown by Plate 109, in which we have substituted a gray square of our own for one of Matisse's. Integrated contrast requires having also in common basic qualities of color, texture, outline, luminosity and relationships to context. And our smooth-surfaced, sharply outlined replacement is out of keeping, out of context, with the character of the rest of the background area, *i.e.*, with its ruggedness of surface and its lost-and-found activeness of the linear demarcations, as ours is also intrusively inappropriate by its tone, which interrupts rather than promotes the tonal gradation throughout the gray setting. Variety, contrast, in other words, overcomes unity, and a hole rather than a link is created by our substi-

* For a discussion of the terms "*repoussoir*" and "projector," see pp. 22–26 ftn of the Spring, 1976, issue of the JOURNAL.

tution. Nor, by the same token, could Cézanne have painted more three-dimensional, weightier or more solid volumes into the background of his "Still Life with Bottle" (Plate 98) and retained the sense of unity the picture has. And we would not make sense if we said, "Even though roses bloom in June, and particularly because smoked ham is expensive today, cigarette smoking will do you harm." The *way* of connecting, the *how*, yes, is the same that we employed when, in our argument against smoking cigarettes, we marshalled the facts that smoking will soothe the nerves and will aid the digestion; but *what* we now thus connect lacks sufficient essentials in common with the other arguments serving our overall purpose to be intersupportive. Similarly with reference to the gray area in the Matisse, how background and foreground are unified is, certainly, important to the specific identity of the dramatic whole. But the nature of *what* is thus related is just as important—*this* gray with *this* green as a partner. This is to say, the relationships between how and what are of fundamental importance in any consideration of unity and variety.

In "Nude on Couch," then, however strong the contrasting gray argument is and with all the interest provided by its novelty, it does not fail to cooperate, to work, with the rest of the picture arguments and to say with the rest what the rest could not say alone. In short, the background in this Matisse, rather than being the "second boot," plays an accompanying rôle in *sotto voce* yet pertinent fashion, as it behooves a background to do, not unlike what the left hand on the piano does with regard to the melody played by the right: it sustains the beat, the tonality or general tenor of the main argument, without, however, infringing upon that main argument nor competing with or detracting from it.

COHERENCE IN THE USE OF TECHNIQUE

We shall now direct our attention to the unity which, for the sake of aesthetic satisfaction, should prevail in the artist's handling of his material in general. By the artist's "material," we have in mind specifically the technique, the plastic means, the expressive, decorative and illustrative

aspects, the borrowings from the traditions and the format of the painted area. Our point will be to demonstrate that the factors employed and the manner of their employment must needs be appropriate to the job required of them—no less and no more: they should neither fall short of what is expected to be accomplished nor be overplayed for their own sake. The question revolves, naturally, around the fact that successful adjustment of means to intent—whatever the nature of the intent—provides *per se* a measure of aesthetic satisfaction: even an academic statement academically achieved by way of academic means offers such a situation. We shall begin our study with a consideration of technique.

Technique does not consist merely in a method of doing, but is a method of accomplishing a particular desired aim. It also involves the nature of what is used, as well as the manner in which the means are used: swinging a feather and hitting the nail with it is not the technique of hammering nails in, nor is a sweeping of the hammer—however graceful the sweeping be and powerful its downward stroke—and hitting down way off the nail. In one and the other instance, there is obvious failure to coordinate material or action with the intent.

Technique for the painter is the application of paint onto the canvas so that the markings upon the pigment applied—*i.e.*, the pattern, texture and surface produced—be of a positive significance in the picture. The markings may be smoothed off, or they may be allowed to remain as individual, shaped strokes in a possibly limitless variety of conformations, sizes and directions. Logically, then, since technique introduces an expressive factor of one sort or another, it is to be considered a member of the cast and must, consequently, be functionally integrated in, unified with, the drawing and modeling, as well as be one with the compositional, expressive and decorative aspects of the painting.

A clear illustration of technique being at the service of and integrated in the end in view is provided by the Venetian artists, *viz.*, in their method of using underpainting and overlaying of glazes (*e.g.*, Plate 3), by which they achieved effects of translucency, of inner glow and of color chords in

depth. Likewise does Manet's patterning brush work on the whole exemplify unity between technique and intent: the single, dark, vertical brush stroke, for instance, in "Woman Walking in the Garden" (Plate 59, Detail Plate 60), which separates the woman's body from her right arm, does yeoman service for Manet's interest: by its shape, size, direction, tone and location, and with the most extreme economy, the brush stroke is a "master stroke" as an essential factor in Manet's drawing out the gist of things, at the same time that it assigns more than adequate identification as to what is what and where things are.* Indeed, that brush stroke *is* part of the woman's body, *is* part of her arm and *is* the space that separates the two.

In contrast to the economy of means in Manet is the over-exertion of the brush work in some of his imitators (*e.g.*, Plate 100), as well as, more often than not, in the work of his predecessor Frans Hals (*e.g.*, Plate 22), wherein the brush strokes fail to enter into or to help construct any substance, doing little or nothing more than "sitting there, looking pretty," decorating, that is, the surface of the canvas with the pattern of their shapes.† Open to the same criticism is the brush work in some areas of Monet's "Mr Coqueret" (Plate 19) and "Mme Monet Embroidering" (Plate 50) and Renoir's "Mlle Mürer" (Plate 17). To be explicit, the man's neckpiece in "Mr Coqueret" was completed a few brush strokes ago, so to speak, and a number of linear sweeps of the brush are not, except as decorative patterns that merely tickle the surface, functional in any constructive sense. These remarks may be addressed with equal justice to the small color touches superimposed on the woman's apron in Monet's "Mme Monet Embroidering" and to some of the brush work in the upper left background of Renoir's "Mlle Mürer" (Detail Plate 18). Correspondingly, in sculpture such as Rodin's "Call to Arms" (Plate 21), the handling of the clay was such that the resulting pattern,

* In Matisse's "The Riffian" (Plate 61) we find a similar brush stroke with a corresponding expressive function, but now made larger, multiplied two or three times and more directly decorative in effect.

† For a more detailed discussion of this point, consult text and illustrations in the Spring, 1974, issue of the JOURNAL, pp. 13-14.

as it catches and reflects the constantly changing light, decorates the surface of the piece to a degree and in a manner that interfere with, or actually steal the show from, what otherwise might have yielded a dynamic involvement of closely interrelated yet discrete volumes.

In all of the examples just cited, the effects created by the technique are superfluous, either irrelevant or over-explanatory and, in any case, redundant. The use of the redundant technique amounts to a turning of the key in front of a locked door, instead of inside the lock, in order to open it, a continuing to pound on the table with one's fist after the admonition has been delivered or to swing the hammer down on the plank when the nail is well into the wood. In brief, there is a lack of correlation, of unity, between the technique employed and the purpose it is intended to fulfill.

Another example, from a different standpoint, is the technique of perceptible brush strokes in Maurice Prendergast's "Figures at the Beach" (Plate 123), which strokes unify among themselves, as well as with the substance each helps build up, by establishing over the canvas' entire area an "irregularly regular" or "regularly irregular" panoramic tapestry-mosaic pattern. The blobs, the spots, the bits, the dabs and the dots are all siblings, lending their respective character to the gentle, expressive-decorative staccato of the overall pebbly web—a greatly varied, rich unity of the brush work, which cannot be said of, for instance, the monotonously unified, repetitious square dabs in Signac's "Landscape" (Plate 112) or of the varied brush work patterns in Derain's "Portrait of a Man" (Plate 8), which are disparate both in their character and in their function and accomplish nothing beyond themselves. All they have in common is the lack of integration and the sharing of the sheet of canvas on which they lie.

COORDINATION AMONG THE PLASTIC MEANS

Next to be taken up is unity in the artist's handling of the plastic elements, including his subject, as this relates to his achievement of an aesthetically satisfying picture entity. We have more than intimated earlier that conviction and clarity of the overall theme, as well as the aesthetic merit,

of a work depend much upon the organic solidarity among color, light, line and space and that, to the extent that one or more factors fail to work in unison with the others, fail to do their bit as members of the team—*i.e.*, to the extent that unity in motivation is not sustained throughout—the common cause, the work's intended statement, remains indecisive, and the aesthetic quality of the whole is proportionately impaired.

When we refer to the artist-painter's means, his plastic means,* we do not have in mind the physical implements—the brush, the palette knife, the stick, the rag and so on—which the artist may utilize for mixing and applying the pigments on the canvas, but, rather, what he selects to use and organize on the area of the canvas—color and its derivatives, light, line, space—in order to say, as a means of saying, his say. In other words, the plastic means are the elements, the ingredients, that go to make up the artist's expression and, as ingredients of it, are perforce actually there on the canvas, where, by their nature and inter-relationships, they are responsible for, as they make up, the identity of the picture. Each one of the means, consequently, has a distinctive rôle to play, a part to fulfill that it alone can: color, by the very nature of its being, is not capable of doing what line or light or space, by virtue of their respective natures, is, nor, indeed, can any of them supplant the others. Nevertheless, organic, basic affinities can exist among the qualities expressed by each one of the means, thus making of them inter-supportive agents in the construction of the whole—forceful line, for example, matched by forceful color and forceful light, as against the competitive, destructive relationship engendered by, say, heavy color in combination with filigree linear decoration, unless that particular contrasting relationship be itself part of the theme, as is frequently the case in German work of the fifteenth and sixteenth century—for example, Baldung's "Madonna and Child" (Plate 36), wherein, one might say, the conflicting features act in unison with regard to what together they contribute.

All this signifies that the means employed cannot serve

* For a full discussion of the significance of this term, see the Autumn, 1975, issue of the JOURNAL, pp. 10–12 ftm.

two masters or that, among the plastic ingredients, no less than between background and foreground or, for that matter, other picture components, oneness of purpose, simple or complex, must prevail and be served by each one of the elements, although, as we already suggested, each element, or means, can but serve in ways inherent to its own makeup: the delicacy of a line is not synonymous with the delicacy that color can provide, but the delicacy of the one can expand the delicacy of the other and help affirm or reinforce or emphasize the conviction of the total delicacy expressed. We can greet our friend with an "Hello!" or we can greet him more "thoroughly," more "convincingly," more "completely" with an "Hello!" *and* a kiss on each cheek *and* a pat on the back *and* a warm, tight hug. We would, however, defeat our friendly demonstration and expression of chumminess were we, with all the rest, to slap him in the face!

In support of our contention that aesthetic satisfaction requires unified action among *all* the plastic elements, we shall undertake to demonstrate how, in a specific case, teamwork among the plastic elements is established by way of each of their intrinsic characters, their inter-relationships and the functions they fulfill, using as our main example "Woman with Doves" (Fold-out Plate 58) by Courbet.

Although the episode, the subject, presented in "Woman with Doves" is not in itself of special interest,* the picture

* Courbet worked during the middle and latter part of the nineteenth century. Unlike the painters before him, who had to tell specific stories to serve a religious or historical interest, Courbet was not obligated to have his canvasses representative of particular people or events. Along with his contemporaries Daumier and Manet, he declared that any type of subject might legitimately be used by an artist, by which he and they meant in particular the near-at-hand, the everyday, the "natural," as opposed to that which might be considered noble, edifying, "beautiful," romantic or historically significant. This attitude was in part a rebellion against the belief and practice of such painters as Ingres, David, Gros and Delacroix, who most often relied on the appeal or the merit of the subject as a subject for the appeal or merit of the painting. David, for instance, painted portraits of Napoleon, and Delacroix depicted Parisian women romantically costumed in garments of Algeria, while Courbet chose to portray just three pears on a plate or stone breakers in a quarry, and Manet an ordinary waitress in a café. In short, for the historical or romantic interest, Courbet and his contemporaries substituted the today, as Chardin in the eighteenth century had already done when he brought into the French tradition the Dutch concern with the everyday episode.

as a whole has for us the here-and-now meaning of Courbet's aesthetic experience, that is, the meaning of the qualities conveyed by the plastic elements. It is not, then, the subject, but the relationships of its components—the woman's head, her arms, her body, the doves, the background—and of the constructive means—the color, light, line and space—that make what we see of interest, that are used to give us the picture meaning. By their handling, the composite entity acquires an overall sense of bigness and positiveness, a weightiness, a boldness, all of which are tempered by subtlety and a gentle feeling of slow gracefulness that nevertheless stresses the bulk, the firm, compact density and by a restraint, too, in what is gentle and bold.*

Much of what we have said so far of "Woman with Doves," save for the fact of its being graceful, would fit most of the paintings by Cézanne, and, insofar as the qualities of power, boldness, bigness, etc., describe the character of both men's expressions, there is that unity between them in the handling of the plastic, expressive elements. In Cézanne (*e.g.*, Plate 6), however, the volumes are in themselves static, set, angular and hard of texture. In Courbet, on the other hand, instead of being set, or posed, the volumes possess a sense of poise, a homey naturalness that become an aspect of the identity of the whole and help to convey the subtlety that modifies the positiveness and boldness. None of these qualities, of course, can be squeezed out

* These and other such qualities are of here-and-now significance, capable of being enjoyed for their own sake, aesthetically, according to the conditions under which they occur. The graceful ease, for example, of the slow-moving, weighty black panther behind the bars of a cage at the zoo can be enjoyed for what it is and may be part of our enjoyment of a visit to the zoo. The same graceful ease of a similar panther coming at us in the open arouses our instinct for self-preservation and precludes the possibility of aesthetic enjoyment.

The specific meaning of the qualities of things depends not only on the conditions of their occurrence, as in the case of the panther, but also on the nature of what a given quality *belongs* to. Thus, in Benozzo Gozzoli's "Madonna and Child" (Plate 33), it is a simple grace of the line; in Maurice Sterne's "Arab Boy" (Plate 101), a grace of an active arabesque; in the clouds of Renoir's "Mont Ste-Victoire" (Plate 105), a graceful bobbing up of volumes; in the Pennsylvania German chest shown on Plate 108, an awkward grace of semi-rigid flowers; and in the French wrought-iron escutcheon on Plate 49, a hard gracefulness of the set pattern.

of paint tubes; rather, they occur as the result of the purposive utilization of the means employed—the nature of the color, light, line and space and the way in which they are put to work, *i.e.*, their organized relationships.

Our point, to reiterate, is to indicate the fact that aesthetic unity is a result of the expressive elements being made to convey, in a manner appropriate to each of them, the qualities that characterize the entity which they make up. We shall start with color. In the Courbet, color is relatively subdued, primarily of a pre-Impressionist tonality—dominated as it is by ivory, brown, black, gray and dark green—and is distributed in relatively simple, large, contrasting areas, relieved only by a few small units of blue (the ribbon in the woman's hair), yellow (the bracelet) and pink (the ribbon around one of the doves' necks). The drama in this set of directly contrasted color areas is big and bold and positive. At the same time, it is neither strident nor even sharp, but is tempered by an all-encompassing tonality and a waxy surface and texture in which all the colors participate by way of the subtle, non-abrupt transition from one color area to the other and by the intrinsic color qualities the areas have in common. The color is, contradictory though it may seem, at one and the same time opaque and translucent, or porous: in its compact density it is internally, structurally, three-dimensionally, solidly substantial; yet it also appears to have a textural openness, to enter gradually into and infiltrate the depth of the volume as it settles down within that volume and builds it up. Thus we may say of the color in "Woman with Doves" that it was selected and used by Courbet to express by its own inherent qualities a combined sense of bigness, boldness, weight, solidity, positiveness, drama with a feeling of restraint and of subtlety, or non-obviousness—all of which attributes are, in fact, those of the picture as a whole, as well, as we shall find, as of each of the rest of the plastic factors.

To continue, then, let us examine the element of light, an aspect of color. Everywhere in the Courbet, light merges with the color and partakes of its distinctive features. It is laid out in large areas that are boldly dramatic in their contrasting relationships to equally large and positive units

of dark. Short, animating notes of highlights recur on the earring, bracelet and hair and in the opening of the sleeve. Altogether, light is relatively subdued and subtly restrained, but nonetheless convincingly structural, with quiet gradations in tonality that allow it, the light, to flow gently into the adjacent darks. Further, the light is an integral part of the color structure of the volume-units, lending as it does a conviction to their identity as flesh, hair, velvet, stone, etc.—this in contrast to the use of light by many a painter (*e.g.*, Plate 22), in whose work it functions merely as a surface label that permits recognition only of what the subject was, with little or no here-and-now, intrinsic picture significance. In the Courbet, the overall waxy surface and texture temper the identity of the illustrative volumes and the contrasts of light and dark, without, however, destroying either.

Courbet's use of line in "Woman with Doves" can be described with the same or very similar adjectives as those that characterize his use of color and light. As a boundary the linear element is assertive, although less obvious than a band and less sharp than a direct contact of adjacent areas. In its subtle blurring it is akin to the firm, positive, but subtle linear definition found in the work of Velázquez (*e.g.*, Plate 56), from whom Courbet borrowed also the rich blacks and the silhouette character of the figures.* In general, the linear element is large-scaled, ample and slowly curved, firm and uncompromising, yet gently softened, dramatically contrasting in its varied directions, enlivened by a pizzicato of small angular shapes (tips of wings and tail of upper bird, beaks, inner and outer angle of elbow, wrist, hair ribbon and under-arm sleeve opening).

It is not, of course, just consistency that matters. People of all sorts—painters, writers, sculptors, housewives, businessmen—can be consistently, coherently pointless. Again, what is insisted upon, repeated and made consistent is equally as important as the manner in which unity, consistency, is achieved. Compare, for example, "Woman with

* The silhouette in the Courbet, however, is not that of a pattern of shapes, but is a silhouette pattern of volumes, volumes that are, in addition, mountainlike in their bulk, amazonlike in their proportions and weight.

Doves'' and a linear diagram of it (Plate 12) with the linear framework of Modigliani's "Caryatid" (Plate 11): not unlike each other in some overall characteristics, the linear patterns in these two take on a radically different significance as those patterns relate to, affect and are affected by, the rest of the picture of which each is but one constituent. In other words, there is much in common by the *how* (the linear skeletons), but radical differences in the nature of the *what* (the makeup of the units and of the painting and of the individual curves themselves—Modigliani's tending to be taut and static, Courbet's sweeping along their respective directions, across the woman's shoulders, for example, and through the hands and along the dove's left edge to the peak of its wing or along the outline of the woman's back, from the waist up, and continuing in its swerve along her hair to the very top of her head).

The Courbet picture involves more than the color, light and line that build up the volumes of the woman and doves. It includes the space that surrounds and separates them and in which they are set. Accordingly, the whole area of the canvas should be considered in our discussion of unity and variety among the plastic elements, for it was considered by the artist. The background, for instance—which, from the point of view of subject facts, could have been a dense mass of dark green foliage—though subsidiary to the figure unit, fulfills special unifying functions in its space relationships to that unit. In terms of color tonality, it is both akin to and different from the foreground elements. Compositionally, in its illusion of a large expanse in depth, it acts to help project, rather forcefully, the bulk of the woman forward. It also helps to link her up with the space around and behind her in a variety of subtle ways, as when space plays a part in the organization of subsidiary volumes within the entire foreground grouping; in this instance, as opposed to that of the setting, space occurs in small, yet active and eloquent, "shapes" and "pockets" and defines the relative position of the volumes as it emphasizes their pulsating sequence—to wit, the space under the "bridge" of the birds' beaks; between the inner wrist and the lower dove; in the crotch of and around the elbow; around the waist; in the sleeve

opening; around the lower tip of the hair ribbon; and the extraordinarily subtle “cup” of space inside and held in by the woman’s right hand (see Detail Plate 57). In short, space contributes to the picture unity by sharing in the statement of boldness, drama, sense of conviction and so on, all of which qualities are further qualified by a specific sense of subtlety; and it contributes, too, to the interest, the variety, of the statement by doing so according to its own character as a picture element.

This teamwork between space and volume may be made even more apparent if we consider the interaction from the contrary point of view—that of the volumes in their relation to the space. The unit of figure and doves fills the area of the canvas practically to its edges and is, therefore, not merely pushed forward, but pushed to the very front of the picture space, with its bulk and bigness thereby emphasized: it appears so near us and to fill its container. Furthermore, it cuts a pattern of shapes against the space setting that results in a wedge at each corner. These wedges help to hold the figure and doves compactly in and to set off the volumes forcefully from the background space. They have an additional compositional effect that may be compared, as the background in Matisse’s “Nude on Couch” was with regard to the foreground, to what the left-hand accompaniment on the piano does with regard to the melody played by the right hand—setting it off while working with and reinforcing it. We may look, for instance, at the shape of the area of the background space that enters from the top edge of the canvas between the doves and the woman’s profile, how it narrows down and reaches to a point at her shoulder, much as the lower of the doves does in the opposite direction. Once we have observed this active wedge of space in its relationship to the shape of the dove, we can see also other wedges reaching out to point towards the woman, such as the one at her waist at the right, the one under her elbow moving upward between her arm and her body and so on.*

* In the text proper, we brought out, as was our intent, the fact that the basic plastic elements—color, light, line and space—in Courbet’s “Woman with Doves” work, each in its way and by its intrinsic nature, towards expressing the same set of qualities that give distinction to the painting; they work in

unison towards that end, But there are still other kinships among the picture components, besides those among its plastic elements, which become apparent as we look further at the Courbet. There is, for instance, in the dark patterning of the dove at the upper left and the woman's facial features a repetition of essentials that causes our eye to travel and to swing from one to the other unit as we perceive their commonality. Likewise, in the woman's shoulder above the sleeve and the adjacent part of the lower dove is there a repetition of essentials in their texture and their identity as picture units. And, as our eye takes in the woman's shoulder and moves on to the shape of the lower dove, we ourselves enter into a back-and-forth, poised dynamic movement, as we do also when we perceive the interlocking, slowly curving triangular formations in the overall composition, such as one with its apex at the upper dove's right wing, a second with its apex at the top of the woman's head and a third residing in the "pedestal" base made of the woman's hip (Diagram Plate 14). The gentle balance of tensions and of poise that attends our eye's following out these compositional elements may be compared with the similarly interlacing triangles (but in reverse) in Degas' "Three Ballet Girls" (Plate 13). Again, however, *what* enters into these interlocking formations in each case differs: it differs in color, in light, in line, in subject facts, etc.

We can see also how Courbet further expressed graceful poise in "Woman with Doves" by observing how the volumes pull gently to each side—the woman's head and body towards the right, the arms and doves towards the left—away from some central vertical axis which is felt rather than obviously seen. This pulling away connects in us with experiences that say "not at rest," that specify our constant struggle against the pull of gravity and, in their way, suggest, again, a gentle swing as our eye is led to move in its perception from one direction to the other. We swing visually, as it were, too, as we take in the sequence of the volumes in space composed of left arm and left hand, dove and dove, upper dove and upper hand, and hand and hand. The units of the entire grouping of figure and birds tend, in addition, to radiate in, to be contained by, something of a wheel formation (with its hub at the woman's shoulder), thus transferring the meaning of a particular movement and balance we are familiar with to the picture as an object.

A framework such as a wheel formation will, of course, mean something else according to what it is made to contain: one or another sonnet, for example, will have a different significance according to what goes into each poem; a cup full of milk is not the same as a cup full of wine, a sonata by Mozart not the same as one by Beethoven. A wheel formation was also used by artists other than Courbet—Tintoretto (*e.g.*, Plate 52), Rubens (*e.g.*, Plate 55), Daumier (*e.g.*, Plate 65), Picasso (*e.g.*, Plate 53), to name a few—each time adapted in kind and degree of activity to the point of the particular painting. In the Picasso, for instance, the wheel formation is angular, the "spokes" rigid. In the Rubens and the Daumier, the formation is of actively swirling volumes, and in both the Rubens and the Tintoretto the swirls are broken, quick and short. In Courbet's version of the wheel the radiating curves are big, open and slow-moving, with some of them carrying through in the direction of others. The similarity of these long, slow-moving curves and the continuity in direction of some temper, qualify the drama of the contrast, as they also make for a unity, a consistency among the compositional elements—a consistency which is both stressed and modified by the equally balanced contrast and kinship between the pizzicato movement played by the short, angular notes of nose, elbow, waist, ribbons and tips of wings that enliven the slow movement of those curves.

The character of the space composition* in the Courbet is likewise marked by a subtle fluidity and gracefulness of the volumes punctuating the three-dimensional space in a patterning depth made up of units *in* space and units *of* space. The bulk and weight is tempered with subtlety by the graceful, gradual flow into each other of the contrasting planes of the volumes. This flow also mutes the beat in space of the volumes and moderates their weight, thus lightening them, despite the fact that they retain the positiveness of their three-dimensionality and the definiteness of their pattern. Such fluidity and grace may be particularly noted if we again isolate the area of and around the hands (Detail Plate 57), thereby pointing up the relationships between them, the doves' beaks and the woman's chin, to show how the units in space are almost continuous with the space which they pattern. It is, as we saw of color, light and line, an instance of how the same qualities are expressed anew by the character of the space organization, by the gradual movement of the planes of the volumes, with each

* Space, ever-present in the physical world, is the expanse, infinite in all directions or else portioned off, in which things are either set in depth—suggested in painting by perspective, overlapping and relationships in color, tone and scale—or separated laterally or in depth—indicated in painting by the intervals between them—as it is also the expanse of the area or the volume things occupy.

Just as some people are color-blind, so are there some who might be termed space-blind, *i.e.*, who find it difficult to see pattern in deep space or what in painting we call three-dimensional space composition. In the hope of making it clear, we shall give a few simple examples of its occurrence. The T-formation in football, objects on a tray, candles on a birthday cake, a many-membered candelabra are all simple examples of patterns in the third dimension, spatial compositions, with endless possibilities of effects and, consequently, of meanings, depending on what the units are, on the character of the space in which they occur and on how they are placed in space in reference to each other.

In the two-dimensionality of a painted area, space-pattern in depth is not, as often erroneously and therefore confusingly and misleadingly described, the pattern made by units set in deep space when, or as if, viewed from above. Indeed, viewed from above, that very pattern in depth appears to be flat on and part of a two-dimensional plane and is defined two-dimensionally. Rather, space-pattern in depth is shown in a painting as it is registered in nature by our eyes—that is, by the specific two-dimensional pattern which objects set in deep space create as they are affected by scale and perspective, which pattern the viewer is to re-construct, according to his past experiences, into a pattern in depth.

In contrast to a full three-dimensional pattern in space is the flat two-dimensional pattern, as shown in a nineteenth-century Santo (Plate 2) and in the Byzantine and early Florentine tradition (*e.g.*, Plate 31), wherein the

volume slipping slowly, fluidly into the position of the adjacent volume.

Unity obviously prevails among the plastic elements employed by Courbet in "Woman with Doves": everything he uses goes into the saying of the qualities that constitute the expressive identity of the work—grace, power, subtlety, restraint, a slow-moving grandeur, drama, gentleness, poise and so on—at the same time that it says these same qualities in its own, distinctive terms. All that the plastic elements accomplish they accomplish jointly; all are equal, though varied, members of the same team, and all are playing to win. Thus, the picture statement is coherent, of a piece—a coordinated presentation of a theme in which every argument's character and action, like a cog in a piece of machinery, contribute to making that piece what it is and, in so

units are closely packed together, huddled in the confines of a virtually two-dimensional area, into which *we* read a three-dimensionality.

As against this more or less decorative two-dimensional pattern of space, space composition in both the Florentine and the Venetian painting of the fifteenth and sixteenth century is of three-dimensional units in three-dimensional space, with the difference that in Florentine works (*e.g.*, Plate 33) space, generally, is clear, empty of atmosphere, and the volumes interrupt rather than link up with it, so that the intervals are easily measurable because of the clarity as to where they start and where they end. In the Venetians (*e.g.*, Plate 3), on the other hand, there is a continuity between volume and space by a dense color atmosphere which envelopes the volumes and fills the intervals, with, in the most successful canvasses, no loss of identity of volume and interval.

An appropriate comparison between the Florentines and Venetians from this point of view might be made with the difference between a melody played with one hand on the piano, in which one unit of sound is separated from the others by a relatively clear-cut interval—this corresponding to the Florentine spatial composition—and the same melody played on a cello or organ or by a full orchestra—this corresponding to the Venetian spatial composition. In the latter, and not in the former, there are overtones of sound (or color) that carry on and over from unit to unit as they fill the intervals of time (or space), linking them all almost physically one to the other, nevertheless without destroying the identity of each chord or entity of sound (or color volume).

It is to the Venetian, rather than to the Florentine, type of space composition that "Woman with Doves" belongs. Here the volumes emerge from and are continuous with the space around them—yes, closer to the orchestra than to the piano solo, but less rich than the former, less dense in overtones and atmosphere, cooler in color than the Venetians', colors melting less into each other and having more clearly delineated boundaries. There are, so to speak, fewer instruments to Courbet's orchestra—it is perhaps a chamber group or a quartet instead of a full symphonic orchestra.

doing, impart a measure of aesthetic quality to the unified whole.

UNITY IN THE USE OF THE TRADITIONS

To make evident the need for unity among the artist's borrowings from the traditions, two clear, antithetical cases may suffice—Picasso's "Girl with Cigarette" (Plate 5) and André Derain's "Portrait of a Man" (Plate 8). In "Girl with Cigarette," the artist selected from the many traditions available to him, much as he selected from the available pigments when he spread colors on his palette, *i.e.*, choosing those which, through his handling of them, were to do his bidding, to fulfill his interest, his aim. In the case of the traditions, we see, specifically, the simplified drawing of Manet, which Picasso here uses to flatten the face, thereby allowing the beady eyes and lurid complexion to come to the fore and implementing the psychological characterization that interested him in this canvas. Similarly, the faceted modeling of Cézanne is adapted to add a measure of conviction to the face by contributing a feel of three-dimensional substance, without, however, destroying the bizarre effect of the Manet-derived flatness. Again, Daumier's dark, plastic outline is in evidence, but now made rigid and serving to emphasize the odd angularity in the pattern of volumes in space created by the organization of the body and arms. The "window" device of Tintoretto has been utilized to emphasize the overall angular geometry, as it is now converted to a large, square shape in the background at the right, to which our eye is led by the slant, at an odd angle, of the woman's chignon, thus stressing the strange squarishness of the face. The parallel ribbon-strokes of van Gogh are incorporated in modified form* in the modeling of the hands, where they accentuate the character, rough, rugged and coarse, which would belong to the hands of the individual portrayed—an absinthe addict, a dope fiend. And the green shadows in the flesh, reminiscent of the use of that color by the early Sienese or by Lautrec, as well as the peculiar

* The parallel strokes are individually short, but are ribbonlike in the long alignment of the bands they create.

illumination of the face, with its roots in El Greco's effect of otherworldliness or Lautrec's theatricality, now become part and parcel of what brings about the lurid physiognomy of Picasso's subject.

None of the borrowings made by Picasso, however, remains alone or acts on its own. Rather, every one has been so modified, has been instrumentally so utilized, as to be an organic part of a fully compatible set of means, all of them together achieving a type of pictorially expressive psychological characterization, weird, perhaps, yet picturesque and Picasso's own integrated entity, to which each part and aspect drawn from the work of other artists contributes its appropriate share.*

As against Picasso's use in "Girl with Cigarette" of the ideas and effects of other artists, Derain's appropriations from the traditions in "Portrait of a Man" (Plate 8) remain as isolated excerpts. The pattern of ribbonlike strokes on the man's coat, for instance, taken over from van Gogh with practically no alteration, has nothing in common, either in character or in function, with the dots *à la* Pointillism or the Cézannesque planes and facets or the Monet-derived strokes that, likewise unrelated to each other, occur elsewhere. The effect is, on the whole, of a sampler of what happened to be available, with no reference to a basic picture idea or theme that might give these disparate components a legitimate, cohesive reason for being.

INTEGRATION IN THE USE OF DISTORTION

Just as the traditions adapted from must fit the intent of a work of art, so unity should prevail in the artist's use of distortion, in the sense that each departure from the subject facts by him should be motivated by the overall picture idea. In Picasso's "Girl with Cigarette" (Plate 5), for instance, all the distortions tend towards an angularity and ruggedness that are in keeping with, as they help to draw out, the character of the sitter and of the painting; the random

* Etymology, as it traces to other languages the origin of words in a given language, reveals a process of creativeness in the formation of language analogous to that demonstrated by Picasso or, indeed, by any artist in his creative use of traditions.

introduction of gently curvilinear elements, on the other hand, would be a distortion that would undermine and, in fact, destroy the unity of the expression.

HARMONY BETWEEN CONTAINER AND CONTENTS

Still another facet of unity that prevails in a work of art and that pertains to the relationship between means and intent is that which applies to the container—the size and shape, the format—of the created work* in reference to the size, shape and organized distribution of its contents.

In point of fact, the shape and size of the canvas, panel or paper on which the artist organizes his constructive units are unavoidably involved in what his statement will be, contributing positively or negatively to that statement according to the use made of them. The canvas is a shaped area of specific proportions which the artist does not, cannot, ignore; it is there to be taken account of, whether he, the artist, decided upon it or it was imposed upon him by circumstances. In itself, it may suggest certain effects, as it also may mitigate against the possibility of others: a man wearing a shirt two sizes too large for him cannot but appear to rattle within its collar, as a girl in a dress two sizes too small for her appears to burst at the seams; alone in the desert we feel lost in a vast emptiness; in a closed telephone booth we feel cramped up.

A few examples showing both the successful harmony between the two factors and the failure of achievement of their relationships may illuminate the aesthetic significance of this aspect of unity and variety. A clear illustration of the effect of the container on the meaning of the painting is provided by the *tondo* (i.e., circular) format as used, for instance, by Raphael in “Madonna of the Chair” (Plate 27) and “The Alba Madonna” (Plate 28) and by Fra Angelico in collaboration with Fra Filippo Lippi in “Adoration of the Magi” (Plate 29). In each of these not only does the circularity of the boundary help to contain the picture from all sides, but it also is an active participant in the set of curvilinear components that variedly interlock among themselves and bend, so to speak, to the demands of the circular container or take a

* I.e., the shape of the picture itself, not of the frame.

cue from it in order to build up the respective pictorial constructions. Of both the Raphaels, though perhaps more specifically of "Madonna of the Chair," it can be said that the embracing relationship between mother and child starts to be what it is at the very edge of the circular panel. Yet, neither in one and the other nor in the Angelico-Lippi does the picture appear to roll on, off balance.

In contrast to the preceding examples, wherein organic involvement of the *tondo* format occurs in the artists' expressions, the circular shape of the container of "The Holy Family" (Plate 119) by Michelangelo plays little or no part in the plastic expressiveness of the painting. It is, indeed, as if the shape simply happened to be that way, and the artist chose to ignore the fact rather than to use it. The result is that the qualities expressed by or inherent in the makeup of the contents have nothing in common with the qualities expressed by or inherent in the container—hence the disturbing contradiction of the painting's play of directions against the directional compositional impetus provided by the format, rather than any satisfying affirmation of coordinated meanings between the two. This and the previous examples make it clear that it is less the dimensions of the physical boundary imposed by the container that matter—the actual end of the canvas or panel is ever bound to exist—than it is the intersupport between the container and the contents. In Jackson Pollock's "Summertime" (Plate 120), for instance, although the shape of the picture reinforces the lateral activity of its contents, the side ends of the painted area, while physically bringing to an end the horizontal movement of the pattern, do nothing towards integrating the pattern within a finite area; the whole is an uncontained composition, mechanically, arbitrarily truncated, which walks out at both sides—a song, perhaps, but a song without end, . . . with either frustration or exhaustion our fate.

For additional examples, taken at random from the traditions, of simple yet distinctive correlation between container and contents, we might cite van Gogh's "Nude" (Plate 117) and Delacroix's "Killing the Dragon" (Plate 116), in each of which the elliptical canvas works with and works for each painter's specific picture theme—a theme based, in the van Gogh, on slow, long curves, some of which parallel the curve of

the canvas, and, in the Delacroix, on the curvilinear disposition, in turn convex and concave—convex above and below the horizon, concave at the center—of the main groupings. And in neither of these two paintings, does the composition rock. Again, in the Sienese “*Madonna and Child*” (Plate 32), of the fifteenth century, the upright pointed ellipsis of the angels’ faces set into frontally presented shoulders duplicates, echoes, the pointed, upright, triangular peak of the panel and its short, horizontally projecting “shoulders.” Counterbalancing the top angular peak is the downward convergence both of the fold of the robe of the saint at the right and the staff held by the saint at the left and of the sides of the base of the throne—the top and bottom together helping to enclose the total presentation. In short, the configuration of the panel is integrated by, as it ties up with, the compositional arrangement of the subject units. “*Madonna and Saints*” (Plate 34) by an Umbrian artist of the fourteenth century gives the appearance of having an almost square format, possibly because the width of the panel is stressed by the fact that the saints’ figures extend to the very edge of the panel’s sides, with the major picture activity relenting at the level of the hem of their robes. This square appearance is underscored by a broad, painted inner border paralleling at the upper edge of the panel the horizontal alignment of the Madonna’s head with the top of the saints’ halos, the horizontal sequence of arms, hands and books, the front edge of the Madonna’s throne and the bottom edges of the robes, and vertically lining up at each side with the standing saint—an effect which reinforces the quieting squarishness of the generally placid composition.

A similarly shaped or proportioned container may, according to the nature of its contents and the relationships established with it, affect the latter in diverse ways. The apparent squareness of the Umbrian panel referred to above, for instance, emphasizes, as it fits in with, the calm dignity of the painting, which displays hardly any conspicuous directional diversion; but the squareness of the total area of Raphael’s “*Entombment*” (Plate 68) quiets down, holds in, as it needs to be compositionally held in, the dramatic directional activity of the scene depicted. And in Jean Hugo’s serigraph reproduced on Plate 67, the square

format underscores the picture's own angular geometry, which is not unsimilar basically to that in the Raphael.

The oval-curved top of Benozzo Gozzoli's panel* shown on Plate 33 is completed as a kind of oval enclosure by the oval shape of the Madonna's body, the lower point of which enclosure is the all-important note of white (the ermine lining of the Madonna's robe) at the bottom center. Moreover, the shape of the curve is found to be echoed, in all directions and sizes, in practically every constituent of the composition—the curves of the angels' wings and of the drape of their garments at their waists; the curves of the Madonna's lap, of her face and of the crown; the curves of the draperies in the upper part of the panel, of their individual folds and of their superimposed, unforeshortened, elliptical decorative motif and so on.

Gerard David's "Madonna and Child" (Plate 35) offers still another example of the fact that the artist cannot help but involve and try to integrate the format of the picture in the picture's own expressiveness. In this case, the proportions of the upright oblong panel on which the scene is painted are more than echoed in the units of the pattern on the backdrop setting and in the rectangular oval of the Madonna's face and the Child's torso. Similarly, the oblong panel of Baldung's "Madonna and Child" (Plate 36) sets the pace, so to speak, for the series of wide oblong ovals established by the Madonna's face, the various planes of the halo, the projecting part of the Madonna's veil at the right, the constituent units of the Child's body, the Madonna's arms and the cloth drooping from below the Madonna's left hand.

It is the artist's prerogative, of course, of which in fact he frequently avails himself, to alter the format of his picture as he sees fit, during or after the painting of it, whenever a change in size or shape might, he feels, more satisfactorily solve his problem or even, perhaps, altogether rescue the carrying out of his intentions. As a result of cutting a painted canvas into smaller areas and thus exercising his sensitivity to the needed rapport between container and

* The painting was originally executed on a wooden panel. Because of the warping of the wood, the painting was later transferred onto canvas.

contents, the artist may well end up with a few satisfying small pictures instead of a single, large, but aesthetically unproductive, composition.* In line with our trend of thought, it might be of interest to point out the fact that Rouault in "Man on Horseback" (Plate 54) obviously did not get from the angular shape of his paper what he felt he needed in order to have the shape of the area conform satisfactorily with and support the curvilinear theme of the composition. He therefore created a new boundary, a circular enclosure within the borders of the entire paper, and made it contribute much of its curvilinear character to the curvilinear character of the total presentation.

An instance of a misuse of the impact of the format on the meaning of the whole is provided by painters who rely unduly and unsuccessfully on the large size of the painted area to attempt to impart a sense of bigness to the picture statement. We could, for instance, though somewhat hypercritically, find Matisse's canvas of "The Riffian" (Plate 61) perhaps too expansive for what the contents warrant. This observation is even more legitimate and better substantiated in the case of his "Boy with Butterfly Net" (Plate 23), in which, as to a lesser extent in "The Riffian," the relative disproportion in the relationship of container to contents creates a feeling of emptiness. Especially in "Boy with Butterfly Net," the overall effect, despite the power of the color theme, appears to be diluted, the figure blown up, hence the sense of bigness to be factitiously produced—not unlike, in an exaggerated comparison, a potent but short and simple sentence would sound if it were enunciated at the rate of one word per minute or a plain, one-course meal would seem were we obliged to spend a two-hour period on the consuming of it. Needless to say, however, that for a banquet feast the two-hour period would be well filled, would be, that is, suitable to what it contains. From this point of view, we might note that the area covered (forty-eight by forty-four feet) by Michelangelo's "The Last Judgement" (Plate 25) is not too vast for the complexity of what it contains and that

* Curiously, yet for no legitimate reason, to know or sense not only how to set up the *mise en page*, but how, where, when and why to crop the image, is acknowledged as a *sine qua non* more readily, it seems, of the art of photography than of the art of the painter.

his single figures of the Sybils and Prophets (*e.g.*, Plate 30) on the ceiling of the Sistine Chapel are comfortably, albeit tightly, enclosed in their painted containing niches. But with Picasso's "Guernica" (Plate 122), the twenty-six foot long area on which its dramatic interplay of planes is spread both helps and detracts from the aesthetic character of its expression: the impact of its size increases the degree of dramatic intensity as, at the same time, it reveals a paucity of ideas, a relative void, at the center section of the composition—a large, more or less pyramidal formation which, obviously intended as a rallying focus for the total organization, verges on being a hole, a break in the otherwise continuous in-and-out, black-against-white, clashes of units in compact, shallow space.

In contrast to "The Riffian" and "Boy with Butterfly Net," in Matisse's "Nude in Interior" (Plate 114) the contents belie the smallness of the containing canvas (only nine by ten inches); and, despite the primarily and lastingly decorative impact of its color scheme and its highly patterned organization, the picture does convey, as by magic, an undeniable feeling of bigness, the expression of which is due precisely to the specific rapport Matisse establishes not only among the painting's components, but also between those components and the shape and size of their container. By the same token, it can be said that Rubens' "Annunciation" (Plate 26) is not too small (twenty-five by eighteen and one-half inches) for the profusion of ingeniously organized swirls; for the scale itself of the panel contributes to the overall effect of robustly delicate activity, and its vertical shape encourages our eye to move upward from the bottom to the top of the composition by way of the vertical succession of horizontal, compactly-filled layers of small volumes in space. And, as Patricia Neubauer points out,* the diminutive format of Jean Hugo's lithographs and gouaches could not be transferred to a larger size without suffering a serious loss of identity. Plate 70 gives the feeling or impression of a large painting reduced in size to what the page can accommodate rather than of an enlargement of the small painting it is, as shown in its original size on Plate 69.

* "Encounter," in the present issue of the JOURNAL, p. 66.

The fact that an artist need not rely on the bigness of the canvas to express bigness is again well illustrated by Daumier's "Water Carrier" (Plate 15). It is a ten- by seven-inch canvas, wherein the simplified components of the subject are so related to each other and to the total area of the painting as to produce a monumental, monolithic entity of great magnitude and power. The reproduction of this work, suggesting as it does a painting of tremendous proportions, deceives as to the actual size of the original—as does also Plate 115, representing a painting by Picasso, which is shown in the exact size of the actual canvas. There are also painters* who, with no feeling for the relevance of proportions in the relationship of contents to container, pour into an area of a few inches all they know that they can say and do—a time-release capsule which bursts all at one time.

A slightly different but related example of the interaction between container and contents is provided by Edith Dimock's "Country Girls" (Plate 113). To make our point, we might imagine changing the shape of the paper on which the work was painted by appreciably extending it vertically, thus transforming it into an upright rectangle. The result would be that the figures, although plastically and not literally illustrative, would not trot along, as it were, towards the left as directly as they do in the original, horizontally shaped area appropriately selected and used by the artist.

Whatever the material holding an artist's expression be and whatever the level of aesthetic quality this expression reach, the principle of a one-with-each-other relationship between container and contents nonetheless obtains. The shape of the pottery piece of Picasso's "Nude" (Plate 24) is organically one with the figure drawn upon it, allowing for a reciprocal action between the two that not only permits of the full development of the expressive ideas each component embodies, but in itself furnishes an aesthetic satisfaction in the fittingness of the one to the other. Against this we might note the contradictory character of Picasso's horizontal,

* Arthur Szyk, for example, in "Declaration of Independence" (Plate 92), in which all the units shout on top of each other and none can be heard clearly—the dress is two sizes too small and bursts at the seams (*cf.* Hugo's vignette of even smaller size reproduced on Plate 91).

squarish oval ceramic plate reproduced on Plate 118—in principle, not unlike the case of Michelangelo's "The Holy Family" (Plate 119) discussed earlier. In the Picasso the horizontality of the container works at cross-purposes to the verticality of the scene that decorates it: each of these two components, despite the curved shapes that make up the figure and goat and the blobs around them, struggles against and subverts the meaning of the other. However, here as in the Michelangelo, the upright units anchor down the curve of the container. The format of the ceramic pin "Mother and Child" (Plate 42) by Zena Goldin, on the other hand, far from undermining the interior pattern, participates in, indeed, completes, its expressiveness, as the fluid, dovetailing, embracing ins and outs of its boundary interact with the subtle one-unit-belonging-to-the-other character of the enclosed units. Who, indeed, could fail to see the interlocking relationship upon which the identity of this piece is based? In other words, here both container and content reinforce each other to create a well-conceived and carried out intent.*

* With the above low-relief piece of ceramic, as with pottery (*e.g.*, Plate 24) and sculpture (*e.g.*, Plate 43), the container is the continuous surface—the skin, as it were—of the total piece the artist constructs or of the silhouetted shape its mass describes when viewed from a particular angle. It will, accordingly, display as many silhouetted containers as there are angles from which it may be viewed (see Plates 43 and 44). Nor, in contrast to the conventional, traditional symmetrical container of the artist-painter, is a set type of shaped container to be found in the work of the artist-sculptor or the ceramicist.

The usual picture configurations—either in single paintings or in balancing panels of polyptychs—include the rectangle (upright or horizontal; rectilinear or curvilinear; arched or peaked), the circle, the ellipse, the hexagon and other regular polygons. These formats are found in works from the earliest to the latest traditions, excepting those of the few contemporary painters who experiment with what they term a "free form" or "shaped" canvas. The question naturally arises as to why the painter finds it necessary, in general, to conform to these traditional requirements and does not, for the most part, elect to use a shape of his own choosing to enclose his statement.

Two justifications for this adherence to standard configurations come to mind. One is that paintings are intended to be hung on walls, and walls from time immemorial have been, and still are, more often than not symmetrical in their shape. Another possible explanation is that the traditional shapes given the containers are all symmetrical and that symmetry helps to bring things into balance. Indeed, because nature, apart from its symmetrical molecular makeup, is to our naked eye in most of its visual manifestations—the mountains, the heavens, the seas and the continents—anything but symmetrical, we

With the preceding notes and remarks in mind, it might be to our purpose to tell of two incidents that will further confirm their validity. The first concerns a portrait painted by Soutine on a canvas measuring thirty-six inches by twenty-four inches, in which the sitter was shown down to below the waist, but not with his hands in view. The painting changed

human beings, symmetrical ourselves to a degree, need to counter nature in this particular aspect. That is, we need and therefore seek symmetry wherever we can get it, for symmetry suggests containment, and containment helps perception. Indeed, the format of most of the things around us that have been made by man—furniture, books, boxes, newspapers, sugar lumps, trucks, umbrellas, aspirin tablets and the majority of our tools—follows the same principle; even a “free-form,” aesthetically successful, piece of furniture by, for instance, George Nakashima (*e.g.*, Plate 47) or Wharton Esherick (*e.g.*, Plate 46) or of glass by Tiffany (*e.g.*, Plate 48) conforms, for all the “irregular” sinuousness it may have, to the demands of a basic symmetry, be it by way of equivalents, compensations or by a balance of interest. So do the majority of the French Louis XV mansions, furniture, picture frames, etc., at their most extravagantly asymmetrical, flamboyantly decorative stage, retain an under-structure of balancing proportions, a basic symmetry that in itself provides stability, equipoise, an aesthetically satisfying equality, a harmony among the contrasting features. (On that score, Frank Lloyd Wright’s Guggenheim Museum in New York, with its slanting, spiraling ramp and curved walls, fails lamentably as a place of display for paintings; it is an architectural stunt that cooperates neither with the flat, usually symmetrical format of paintings nor with the physical equilibrium of the viewer.) And what a well-nigh inconceivably appalling hodge-podge our walls, our houses, our cities, our lives would be if a basic symmetry were not, at least up to a point, adhered to.

The sculptor, of course, no less than the painter, needs and seeks a symmetry of a sort, a balance of proportions in his created piece. He has, it is true, no pre-set shape or format to contend with, as the painter for the most part has, for, as the sculptor works out his ideas, he makes his piece penetrate space, fill, occupy, specific portions of it and involve it in a close and active partnership. With sculpture, or, as a matter of fact, with any three-dimensional object, three-dimensional space is entrapped inside it and around it, so that the space the sculpture occupies is actually part of, continuous with, the space, indefinite and infinite in configuration and extension—what we might call “real” space—in which the viewer is set and by which he is surrounded. This circumstance does not pertain to painting: in that medium, three-dimensional space is wholly an illusion produced by the artist through such means as linear and aerial perspective, relationships between colors and between depicted units as they occur on a two-dimensional, painted surface. Three-dimensional space in painting has, therefore, its own existence—albeit illusory—apart from, not part of, the “real” space in which the viewer finds himself to be.

A painting, after all, is an illusion: the color in the particular context is not the color it would be if it were to occur among other colors; line appears to but does not dig into depth or move forward; light is painted on and does not correspond to or change with the actions of the light outside the picture’s confines; and three-dimensional space and volume are, of course, non-existent as

owners, and, when years later Soutine saw it again, he found it had been tampered with: the canvas had been lengthened at the bottom, and hands, painted *à la* Soutine, had been added—obviously to give the picture, by its larger size, a

such on the flat surface of the canvas. Space and scale, besides, are entirely of the *picture*, not of the world around it. Pictorial unity, consequently, is of illusory effects: two areas of a canvas, for instance, which balance in their shape, size and location may not balance each other at all if one of these areas is given the illusion of three-dimensionality and the other is allowed to retain the unaltered flatness of the canvas. Additionally, in a canvas, the light, the highlights, the shaded areas, the cast shadows are painted in by the artist where he wants them to be, and they remain in the way and in the places that he painted them: the volumes never cast shadows on *our* floor or *our* walls. Not so with sculpture, since, with every displacement of the piece or of the source of illumination, light, *our* light, strikes it at different places and in different ways; and the shadows within it correspondingly vary, as do also the shadows it casts upon *our* floor or *our* wall (see, for example, Plates 43, 44 and Fold-out 45). As a result, the unity of a piece of sculpture must constantly be reascertained by the artist and by the viewer; for, as thoroughly unified as the sculpture may appear when experienced from one angle, it may not present a balanced arrangement when perceived from another.

In sculpture, the units *are* what they appear to be, and their unity is one of concrete elements. This is to say that, whereas a painting conveys its own world, a world of simulations (and this holds true of *trompe-l'œil* images as well), in sculpture the matter registered with our eye *is* there, is of *our* space (even when its scale does not correspond to ours), and is subject to the effects of *our* light. Although varying in appearance as it is perceived from one or another angle, in this or that other light, sculpture's basic makeup is of a factual, not illusory, nature. With a painting, for all the objectivity of its paint on canvas, we are shown something which is "elsewhere"; with sculpture, we face a piece of physical actuality. The consideration of unity, therefore, in a piece of sculpture can never be as finite as it can be in the case of a painting, since, with changes in position and from dawn to dusk, the sculpture itself changes and changes more radically and more organically than does a painting when affected by changes in *its* environment. Nonetheless, in sculpture as in painting teamwork among the fundamental components serving the same overall purpose is the criterion of organic unity.

The container in sculpture, then, is an integral part, almost a product, of the expressive contents of a given piece. As a result, the merging of the two—container and contents—is more complete than it can possibly be in a painting, unless, perchance, the painting be but a pattern of shapes paralleling in all directions the shape that makes up the container—the organization of shapes in Mondrian (*e.g.*, Plate 38), the oblongs in Ad Reinhardt (*e.g.*, Plate 121). This suggests a reason for which a painting needs a simple and direct container—*viz.*, to enforce the separation of *its* space from the viewer's space. It is, perhaps, because with sculpture the space between and around its constituent parts is actually continuous with the space that surrounds the total piece and cannot help but involve it and whatever might be in it that we usually have more difficulty in placing, with aesthetically satisfying results, a piece of sculpture in a room than in hanging a picture on a wall—the picture having,

greater market value. At the sight of the forgery, Soutine is quoted as having exclaimed, in great chagrin, "I wanted it to be a thirty-six by twenty-four. Why did they want to make it a forty-six by twenty-four?"* Soutine was less perturbed

as we noted, its own finite spatial illusion that ends at its edges or container. In this context, we might mention also the fact that the artist-painter is not concerned about the action of the pull of *our* gravity on the units he paints on his canvas. But the sculptor must take into account the fact that his piece—by its very nature "grounded," earth- or pedestal-bound or suspended—cannot escape the downward pull of the earth's gravity, to which it must respond and which the sculptor is obliged to consider while constructing his piece.

The container of a picture also places the restriction on the contents that all of the areas of a painting along the periphery are directly, automatically shaped in their outer boundaries by the right angles and rectilinear sides of the format or by its curves. Likewise, the container completes, ends, the shape of the units that touch it as it imposes on those units part of the shape they have as picture components. This condition of his medium the painter must accept and cope with. Nothing of the sort occurs with or stands in the way of the sculptor: sculpture is really "free form," with, again, a few exceptions among our contemporaries (*e.g.*, Louise Nevelson) who box their pieces in. The painter is thus at the mercy of the picture format, while the sculptor is free to devise his own.

To sum up our argument we shall briefly examine the effect of its format on the ideas presented in Picasso's "Violin and Bottle" (Plate 41). This work approaches the "free-form" concept in the irregularly shaped, off-balance area on which the play of angular and curved planes takes place—the odd shape of the container fittingly underscoring and being underscored by similarly flattened curves within the painting itself. Without the upright, symmetrical oblong upon which the artist glued the "free-form" picture, thus "squaring" it, the latter would lack the sense of equilibrium it now has. For symmetry, by itself, makes for simple, direct balance, equilibrium, order, unity, and these conditions are of the province of human nature *per se*: equilibrium says security; security says ease of mind, trust; and trust makes for self-reliance and confidence. In short, symmetry lets us in on what we may expect. In the Picasso, the balance of the symmetrical vertical format of the container is, of course, emphasized by the balance of the symmetrical vertical format of the actual frame that contains the container on all sides.

The questions may now be, What does the frame around a painting accomplish? How should a painting be framed? Should a painting be framed at all? Sculpture, after all, is surrounded, enframed, only by indeterminate space, as music is by silence: "Painters paint on canvas," conductor Leopold Stokowski once lectured an unruly audience. "We paint our tone pictures on silence. Only you can supply that." Why, then, should a picture require another physical object to surround and enframe it? In the subsequent issue of the JOURNAL, we shall have the opportunity to consider this particular problem—another aspect of the relationship between container, this time the frame, and contents—from the standpoint of the artist's expression.

* These measurements for the painting in this story may not be the correct ones, but our point is nonetheless made.

by the fact that, with the addition of the hands, his picture had been faked than by the accompanying change in its format.

The second incident demonstrating the active "liaison" between what we have termed container and contents involves Horace Pippin's "Victory Vase" (Plate 37) and what occurred to it. Originally, its painted surface extended laterally; it was definitely horizontal as an area, with much unpatterned background on either side of the generally vertical, centrally located vase of flowers—an instance, as it stood, of a detracting, contradictory conjunction. After this organizational problem had been pointed out to the artist—and he was quick to perceive the justice of the critical appraisal—Pippin materially reduced the size of the area on each side of the still life, making of it a square composition wherein the container and contents support each other on compositional terms.

Also pertinent to our general points concerning the relevance of the rapport between container and contents are the following coincidental occurrences. We had asked for and received from the Louvre a photograph of Perronneau's "Girl with Cat" (Plate 40) to use as an example of a simple yet effective relationship between the particular curved shape of the container and the very similar curve of the neckline of the figure's dress, of the ruffles around her neck, of the line of the jaw and of the hair-scarf unit at the top of her head. Some time later, we came across a reproduction of the same painting, but with a quadrangular format (Plate 39). Whatever the explanation be for the variance in these reproductions, the difference between the two makes evident the fact that the format has an important bearing on the expression of the contents: the figure on Plate 40 seems to nestle gently in its curve-cornered enclosure; the one shown on Plate 39 rises from a broad base with an assertive majesty. There is also the curious note that, in the square-cornered one, the pattern of the strokes at the lower right from the shoulder downward and, at the left, the curve of the cat's ear and jowl seem to indicate that the artist felt the need for a rounding off of the format to accord

with the units mentioned above that belong to the rest of the figure.

A further inference to be drawn from the demonstrations above, an inference previously drawn,* is that there cannot be any rule about how to establish unity in a work of art, since, as we have shown, significant, or organic, unity is established on the basis of what is essential to a particular situation, *i.e.*, what is essential to its purpose. And with the creative person the intent is always his and always new each time. The manner of unifying one piece cannot, therefore, serve as a precedent on which to erect a rule.

From this we can say also that what is required for any successfully developed unity is that the overall theme or intent be a clear-cut idea and that it act throughout as the determining agent for whatever is made to happen. This idea may, indeed, does, change in the very process of being carried out and objectified; but, as it changes and unfolds, it becomes more and more precisely *it* as it directs every step of its objectification. In short, only when there is evidence of constant reference to an overall, yet not self-existent, intent is unity organic, not artificial or superimposed, not a *deus ex machina* solution.†

Our intention had been to conclude our present study of Unity and Variety in this essay with a consideration of Unity in Personality, of Unity as a Means and of Rhythm—a direct outcome of specific interrelations of unity and variety. Space limitations preclude our doing so, and we shall, therefore, postpone our discussion of these topics—what unity of itself and of personality signifies in a work of art; and what rhythm entails and what it can contribute from the aesthetic standpoint—until the next issue of the JOURNAL.

* “*E Pluribus Unum*—Cont’d,” in the Autumn, 1976, issue of the JOURNAL, pp. 4–5.

† See also remarks made on this subject in “Three Aspects of Art—Their Interrelationships,” in the Autumn, 1975, issue of the JOURNAL, pp. 50–55.

Time, Space and a Tree

A triptych

by MARCELLE PICK*

* Member of the Seminar.

Time

Time is elastic
it has two ends
and a middle that grows

Time is hollow
you can fill it
you can leave it empty

Time is a kite
it flies, soars and dips

Time is a worm
it crawls, sometimes hides

Time is elastic
let it pull, let it give
Time is yours
for you now

FOLD-OUT

Space

In the beginning of time, when the Earth, the Sun, and the Elements were born, an awesome giant also grew; but He remained nameless and therefore ignored by His brothers. No one ever took notice of Him; He was just there.

As He grew and felt His mighty strength, and also the need for an identity, He went to the Seas of the World and of each of them in turn asked to be allowed to see His own reflection in the mirror of their waters. Each time the Seas grew deaf and did not hear His pleas.

Centuries passed, mortals were born; the mighty, nameless giant smiled at them and timidly touched them. But the mortals were busy. They had their own short life to live.

To one of these the nameless giant spoke. He spoke of His mighty strength and power and also of His loneliness and lack of recognition. The mortal pondered and swore to give the mighty giant a bride to hold Him and whisper His name.

For many months, the mortal worked. One dawn . . . Sculpture was born, to hold, to feel, to play with the mighty giant and to murmur to Him His glorious name—SPACE.

A Tree

I grew up wriggling my toes in the ground
My body stretching to reach the sky and my
Face getting toasted by the sun.

I had friends, lots of them; we would
Play at making the wind whistle and the rain
Sing.

But things changed; I no longer can wriggle
My toes in the soft ground; they always hit
Mortar or cement.

My body I still stretch toward the sky
But clouds, those ugly grey elephants of dust, push
Me down . . . and my face no longer sees the sun.

My friends, they are gone; some
Were killed in the wars of Men and Industries . . .
The others, they got sick without getting old
And died—

I am alone. I am a tree.

Encounter*

by PATRICIA NEUBAUER**

Jean Hugo was born at Paris in 1894. His formal education, received at Paris and on the British Isle of Guernsey, provided him with a background in literature, mastery of the classical languages and a fluency in English. During the 'twenties he was very much a part of the social and cultural milieu of Paris. Toward the close of this decade, Hugo left Paris for the family estate, Mas de Fourques, near Lunel in the south of France, which has been his home since that time and where he lives today with his wife and children.

Artistically, Hugo has led an active and creative life. He is best known as a painter, but he has also designed the décor and costumes for numerous theatre pieces—ballet, drama and opera—and illustrated a great variety of publications, ranging from Racine to Shakespeare, from Maurois to R. L. Stevenson, from a wine catalogue to Thomas à Kempis' L'Imitation de Notre Seigneur Jésus-Christ, as well as creating designs for tapestries and stained glass windows.

Although now in his eighties, Hugo is still a producing artist. At present, he is at work illustrating his own manuscript copy of the Bible.

HUGO AND GENRE PAINTING

The word "genre"† when used properly to designate a particular class of painting requires not only that the subject represented be of certain type but also that certain expressive

* This essay simply records the author's personal experience of encounter. It is intended as an introduction to but not as a comprehensive study of the art of Jean Hugo.

** Alumna of the Art Department.

† The choice of the designation "genre" is unfortunate as, in itself, it is non-descriptive. Nevertheless, the term "genre painting" has held sway so long that to invent a substitute is neither feasible nor convenient.

qualities emerge as a result of the manner in which the subject has been presented. Excessive misuse and abuse of the term make it necessary to explore the subjects and expressive qualities characteristic of genre painting in general before proceeding to a specific discussion of Hugo's art.*

The primary goal of the genre painter is plastic illustration. Illustration of itself simply records the factual identity of the subject chosen by the artist so that recognition can take place, but plastic illustration extends beyond mere fact documentation to stimulate an awareness in the viewer of the significance of the artist's experience. The decorative element (that which is sensuously pleasing) is integrated and interwoven with plastic illustration, and from this union are generated expressive qualities.

The genre painter selects his subject-material from scenes and activities of everyday life—men working in fields and vineyards, women chatting or preparing food in the kitchen, children at study or at play, a landscape that shows the imprint of man's habitation and utilization. His attitude toward the objects, places and people he depicts is one of detached affection. His intent is to present these seemingly ordinary and familiar things to us in such a way that, in addition to experiencing the delight of recognition, we become sensitive to the poetry of the commonplace and perceive the poignancy of its universality—we are touched when we realize how little separates us from men of other times, of other places.

The genre painter seeks to communicate those qualities that lend value and pleasure to the events and situations of everyday life—simplicity, serenity, security and contentment. And lest the pervasiveness of these qualities be weakened or obscured, he avoids in both subject and style anything suggestive of the bizarre, the flamboyant, the intensely dramatic or the heroic.

Because subject in genre painting is by definition familiar and homely, it necessarily carries part of the burden of com-

* The following discussion of genre painting is based on the evidence presented in the paintings reproduced on Plates 51, 63, 64, 95, 96, 97 and on Hugo's paintings of c. 1929–1951.

munication by what it is. But the manner in which the subject is presented is of far greater importance to the picture meaning, for it is the plastic elements (color, light, line, space) and the way in which these elements are combined (composition) that convey the expressiveness of a painting.

Since the expressive values characteristic of genre painting inherently suggest some degree of reserve, restraint and moderation, it follows that limitations are imposed, as well as demands made, upon the artist's utilization of color, light, line and space.* Space that extends into infinity creates either feelings of desolation or impressions of grandeur inappropriate to genre painting; therefore it is necessary that space be enclosed. The enclosure may be literal, *i.e.*, accomplished through the use of such subject devices as walls, hedges or screens, or it may be compositional, as created through the distribution of light and mass. And, lest containment degenerate into confinement, there may be means of egress—a door, a gate, a path or space in which air and light circulate.

A given color has no expressive qualities in itself, and those attributes we assign to an isolated color—warmth, coolness, brilliance, softness, etc.—may become invalid when that color is placed in the context of combination with other colors. When we speak of color as a plastic means of expression, it is essentially the impact of color combinations that we recognize. As the broad human values expressed in genre painting carry implications of quiet or subdued harmony, one expects to find there color effects of like quality. This is not to say that genre painting is colorless or lacking in richness, but simply that striking color contrasts or harsh color combinations would be alien to the qualities it seeks to communicate.

Light and its companion, shadow, define texture, mass and space and, in some paintings, form the main compositional pattern. However, abundant use of chiarascuro can create a dramatic intensity inconsistent with an atmosphere of simplicity and contentment. Line delineates contour and

* Color, light, line and space may, and here will, be considered separately for convenience's sake, but in the esthetic actuality, *i.e.*, the painting, they unite and function as an indivisible whole.

indicates compositional pattern. When it becomes too bold in itself or too assertive in its compositional thrust, line will destroy serenity and obliterate gentler, softer values.

And so, generally speaking, all the plastic means in genre painting must be directed both individually and collectively toward the expression of simplicity, security, serenity and contentment: spectacular color combinations and potent color contrasts, strongly assertive line, exaggerated patterns of light and shadow and space that is totally open or tightly enclosed contradict and weaken the genre painter's intent.

The plastic elements, malleable in themselves and mutable in combination, allow for great variation in genre work, both in the expressiveness of the painting and in the individual expressiveness of the painter's style. Thus we may have the particular, clean luminosity of Vermeer (*e.g.*, Plate 51) and the broad sweep and somber clarity of Velásquez (*e.g.*, Plate 95), the graceful reality of Chardin (*e.g.*, Plate 96) and the colorful, robust vitality of Breughel (*e.g.*, Plate 97), the exquisite exactitude of the de Limbourg brothers* (*e.g.*, Plates 63 and 64) and the airy charm and artful naïveté of Hugo. Diverse as these are, all can be classified as genre painters, since subject choice and the use of plastic means have acted in combination to create the pictorial projection of a particular range of broad human values.

Hugo shares with Velásquez, Chardin, Vermeer, Breughel, the de Limbourgs and other painters of the genre category the ability to make us perceive the everyday world with a heightened sensitivity and a new awareness. His pictorial expressions are less naturalistic than those of Velásquez, less substantial than Chardin's, less polished than Vermeer's, less vigorous than Breughel's, less meticulous than the de Limbourgs'. However, his personal use of color, light, line and space allows a different cluster of values to emerge that are no less valid: specifically, he achieves a heightened sense of simplicity, a light-hearted inventiveness and a decorative gaiety that are uniquely his.

The subject material for Hugo's paintings is drawn from places and activities most familiar to him—scenes from Brittany, Languedoc and the Pyrenees, the everyday life of

* Pol, Hennequin and Hermann, to whom the work on most of the calendar pages in *Les Très Riches Heures du Duc de Berry* is attributed.

small towns and ports or the ordinary occupations of the countryside.*

An integral part of Hugo's style is the small size of most of his paintings. These range from approximately three by five inches to eleven by seventeen inches. (The smallest are gouache on paper; the slightly larger are tempera or oil on panel or canvas.) Although some Hugo paintings are done on a larger scale, his intensely personal style is most clearly revealed in his very small paintings. The small painting is capable of conveying a degree of intimate charm not possible in works of large dimension.

Examples: The following analyses and the accompanying plates can do no more than serve as a partial introduction to the work of Hugo. One can only hope that the reader will have had the opportunity of seeing original Hugo paintings or, if he has not, will be stimulated to seek them out.

For "*Le Col de Puymorens*" (Plate 73), Hugo drew his subject from a life harsh, lonely and meager, from a landscape barren, bleak, besieged by mists and winds—a life and locality that demand of its inhabitants frugality and Spartan endurance. Yet, the qualities that emerge from his pictorial representation are expressive of simplicity, serenity, tranquillity and a delicate vitality.

The fewness of the colors (white, gray, ivory, blackish brown), the economy of the drawing (all but the essentials necessary for recognition are eliminated) and the uncomplicated placement of objects upon the gray ground contribute the quality of simplicity. Serenity grows out of space composition and spatial relationships that create the impression of both the freedom of openness and the security of enclosure. The quality of tranquillity is expressed chiefly by the absence of dramatic lights and darks and the presence of large areas of mottled, colorful grays—grays with subtle modulations of pink, green and charcoal; grays so various that they define the contour of land, indicate the rim of the horizon and create atmospheric ambiance and depth.

* Hugo's occasional introduction of mythical creatures, such as unicorns and centaurs, or themes from Biblical sources and religious lore does not obliterate the genre quality of the paintings into which these are inserted, for, in the process of conversion of subject into subject matter, they seem to assume the guise of the ordinary and the commonplace.

Delicate vitality is conveyed by the vigorous movement of the peasant woman (her slanting staff emphasizing her direction of movement), by the liveliness of dark objects silhouetted against a light ground and the related variation of light objects on light ground and by the narrow dark bands of shadow that give dimension as well as outline to the rocks. And last but not least is the touch of poetic blue in the woman's head scarf—as valid a signature of Jean Hugo as is his name in the lower right corner.

In "*Le Col de Puymorens*," as in many other works by Hugo, economy of plastic means, rather than diminishing, increases the piquancy of illustration and intensifies the poignancy of expressive qualities.

"*Studio*" (Plate 71), in spite of its restrained color, untextured areas and forthrightly drawn objects, is one of the more complex of Hugo's smaller paintings. In terms of abstract pattern, it is a subtle play of plane against plane, a delicate contest between vertical, horizontal and oblique lines of infinitely varied directions, an intricate game played on many levels between closely related and variously gradated colors and bright accent colors.

But "*Studio*" is not an abstract painting; it is a picture of a studio (Hugo's) containing recognizable, familiar objects, with a window that overlooks the adjacent houses. Interior space is clearly defined, seemingly simply presented: the viewer looks across the floor boards toward the far corner and the open window. This room, however, is complicated by division—a division created by the placement of a folding screen in the right foreground and by the architectural actuality of the vertical face of the dropped ceiling with exposed beams that extend above the far end of the room. Further division is accomplished by the lightness of the closer part and the half shadows beyond. Yet, in spite of this division, the two parts of the room are continuous and unified because, rather than interrupt, the division intensifies the play of plane against plane and line against line. The serpentine cord, the dark brown-purple baseboard and the dark lavender shadow-bands above and below the window all lead toward the far corner. The distribution of color accents and the repetition of a number of motifs also serve to unify the two parts of the room.

Initially, the eye is most likely to be attracted to the lower right corner of the painting because the darkness of the wooden stool and the rich colors of the finished canvases* stand out from the pale, undecorated background made by the screen. So subtle is the contrast between the light gray of the left leaf of the screen and the ivory of the right leaf that only the brick-red scarf draped over the top draws attention to the screen's intersecting planes. From the broad "V" framed by the intersection of these leaves at the top, the eye leaps to the opposing lines defining the raised rectangles of the pale lavender wainscoting above, and from this point onward the vision travels from corner to corner, from side to side, from top to bottom, tracing the intricate play of line and plane. Now and then the eye interrupts this game of plane and line to seek out cross patterns formed by the accent colors—*e.g.*, down from the red scarf to the tiny terra-cotta object on the wall shelf, over to the flower-pots on the work table and up and over to the soft orange curtain in the window across the street. Occasionally, the eye lingers over dainty decorative details, such as the polka dots on the scarf, the row of tacks along the sides of the depicted canvases, the tiny objects carefully arranged on the wall shelf and on the work table, the loop of the electric cord on the floor that repeats the curve of the African violet's leaves.

This, in part, is the story of the plastic means. But the composition suggests another story—the story of creativity, which is the transformation of subject that was into subject matter that is. It is as if the artist says, "Here, in the lighted foreground in front of the screen, is my finished work. If you are sensitive to the use of color, light, line and space, you can pass beyond the screen to perceive the inner recesses of my creativity. The window looks out on a gray, amorphous world, concrete in its existence, but not yet brought to life by my unique vision and my personal expressiveness." And he places his signature on the threshold that leads from what is to what has been. He is here, he was there, and he has not yet gone out there.

* "*Dryope*" and "*Narcissus*," paintings which were done by Hugo as designs for tapestries.

During the late 'twenties and early 'thirties, Hugo developed a repertoire of color schemes—predictable but not mechanical, each being subject to a range of variations—easily identifiable because of the simplicity and economy of the underlying methods.* Generally speaking, these schemes revolve around either one color (often gray or green), used in the manner of a colored ground with tonal variations, or two colors, not conventionally complementary, but subtly opposed in coolness and warmth or in intensity and value (*e.g.*, lavender and warm brown; silvery blue-green and warm greenish ochre). The tonal variations within the one master color or the interplay between the two master colors function as the basic compositional structure, which is then enlivened by touches of two, three or four accent colors of high intensity and value. White and black are used in the same manner. As well as contributing decorative gaiety and vitalizing the master colors, these accent colors superimpose a secondary color composition over the primary one.

The underlying color composition of "*Montlouis*" (Plate 81), like that of "*Studio*," is based on bands made of two master colors—one of pink-gold-ivory set between two of green. This painting has the sprightly delicacy of a Haydn symphony in its rhythmic distribution of sparkling accent colors—red, green, blue and yellow—and decorative motifs—the "pat-pat-pat" of roof tiles, the "pick-tap-tap" of a tree branch silhouetted against the ivory wall on the right, the "dot-dot-dot" of shutter hinges, the "twang" of awning stripes and the spiky repetition of fence palings, church steeple and background pine trees. Intriguing is the use of tiny

* Over the following decade and a half this particular color organization grew richer and more intricate, although even as late as 1951 Hugo returned to its original simplified form in some of the small gouache paintings (*e.g.*, "*Le Canal de l'Ourcq*," Plate 75, and "*Rue du Mont-Cenis*," Plate 76).

Gradually, the intense colors and the black which had previously served as spicy, decorative accents began to take on structural importance and to cover larger areas. In the case of some of the larger canvases painted during the 'fifties and 'sixties, and even in a few of the serigraphs of the 'seventies, the qualities of airiness, gentle gaiety and delicacy that one had come to associate with Hugo's paintings were obscured or relegated to a minor role.

In a recently completed set of six serigraphs, the "lost" qualities return with often new, fresh vivacity, especially in "*Thamar au Carrefour*" (Plate 77) and "*Les Pèlerins d'Emmaüs*" (Plate 78). It is also interesting to note that black and white are again relegated to the role of accenting the pattern.

black shapes extending across the entire composition—windows diverse in contour, size and grouping, the decorative curves of the iron brace between two buildings, the figures sitting on a doorstep and the woman and child in the foreground.

The color scheme of “*Paysage de Cerdagne*” (Plate 74) is keyed to a single master color—cool, fresh green—gently modulated to define the flowing contours of the hills, darkened and dappled to delineate trees, invigorated by the ivory pink of the sandpit (at lower right) and the cliff face (at upper left), punctuated by the dark shapes of men, cattle and tree trunks and embellished by the outcroppings of ivory stones and the planes and patterned roof of the farm-house.

If “*Montlouis*” (Plate 81) suggests the stillness of midday, “*Paysage de Cerdagne*” sings the song of joyous morning activity. If the former brings to mind the sprightly delicacy of a Haydn symphony, the latter is reminiscent of the graceful surge and pulsating lilt of César Franck’s *Sonata for Violin and Piano*. This painting communicates an exquisite *joie de vivre*: the tall tree left of center initiates an impromptu ballet, and the four fuller trees forming a semi-circle below lift up their arms—one of them trailing the pink streamer of the road behind—and follow; six little trees embraced by the arc of the tall tree bow and curtsy, and four more rush down the hill at the upper left to join the *corps de ballet*; all over the landscape other trees take up their positions, while the rocks are as vibrating timbrels, and the roof tiles echo their shimmering rhythms.

The pastures are clothed with flocks,
 The valleys also are covered with corn;
 They shout for joy, they also sing:
 Let the earth be glad,
 Let the hills be joyful together,
 Let them praise his name in the dance,
 Let them sing praises unto him with the
 timbrel and the harp
 And sing unto him a new song.*

* Arrangement from *Psalms*.

HUGO AS ILLUSTRATOR

In the earlier discussion of genre painting in general and of Hugo's paintings in particular, the predominance of the illustrative component was stressed. It was also pointed out that, in cases where the illustrative component is organically united with the decorative and expressive components, the proper designation is "plastic illustration."

Now, in addition to plastic illustration that exists as a separate entity, as in a painting, there is plastic illustration that exists in conjunction with the embellishment of a book or as an extension of the expressiveness of its text. This latter kind of illustration imposes further demands upon the artist—demands of size, shape of format and relationship to textual content, as well as the need to take into account technical problems of reproduction. On the part of a master illustrator such as Hugo these pictures, though primarily executed as book illustrations, stand on their own esthetic merits as works of art.

Liste des Grands Vins Fins,* a wine catalogue illustrated by Hugo, is an example of exceptionally delightful inventiveness. The general subject of the pictures was, of course, predetermined by the nature of the catalogue, which might, to be sure, have been illustrated in a number of hackneyed and ordinary ways. Hugo chose to depict the various phases of vine cultivation and wine-making and the vineyards in different seasons. He also elected to compose his little pictures to fit within the contours of variously shaped bottle labels, a fact that explains their unusual formats. The originals of these works were done as gouache paintings, and it is as paintings that we shall study them, since a wine catalogue has no text beyond lists and prices.

Plate 72 shows workers in a vineyard. Though we may never have had direct experience with vine cultivation, we recognize the season and the occupation. This painting gives the impression of great simplicity because of the fewness of colors (light purple and brown, with touches of yellow and blue), the lack of detail and shadow and the oc-

* Nicolas—Charenton-le-Pont, 1933.

currence of undecorated areas. We exclaim, "How pretty!" "How charming!" and it never occurs to us that the labor portrayed is primitive and back-breaking, cold and dusty or that the earth is unnaturally purple.

The composition of this painting is made up of three registers, one set above the other, indicating foreground, middle ground and background. The foreground is marked off by a gently rounded line sloping downward from right to left. Above it another line, slanting from left to right down to an off-centered "V" and then rising sharply, defines the limits of the middle ground. The background consists of cottages and bare trees in the haze of distance. Each register is assigned its own shade of lavender that loses in colorfulness and warmth as it ascends, the first, or lowest, area being a warm lavender, the middle a pale, cool amethyst and the top the palest and most fragile gray. The five figures of the workmen are so placed that they form a vertical counterpoint to the horizontal bands of color, and beneath these contrapuntal melodies of horizontal and vertical movements runs the constant rhythm of the oblique rows of vines that go from the immediate foreground to the distance. The bold note of the horse—strong in its warm brown color, solid in its frank horizontality and the only object that extends above its own register—gives vitality to the foreground and validity to the distance. The motif of vine trunks is repeated in the plowshare, and that of the uncut vine branches finds its counterpart in the two bent foreground figures. The purple of the soil suggests the ripeness of the grapes that were; the rhythm of the vine rows, the rhythm of the revolving seasons.

Plate 84 does not represent an instance of the artist superimposing a rectangular frame with rounded corners and concave sides upon an already existing composition, but of the creation of a composition in which the internal lines, shapes and colors repeat or oppose the curves of the external form. The lower right corner is filled with dapple-dotted trees; the swelling of the upper left corner is anticipated by the rounded mass of trees to its right; the pond with the spotted cows compensates for the indentation of the side by its inward convexity. Colors consist mostly of silvery greens

and greenish blues punctuated by the warm gray of the château and its outbuildings, warm brown tree trunks and the gaily garbed workers.

From the same source comes another test of Hugo's ingenuity (Plate 91)—this time a circle in which is depicted a steep hillside vineyard in winter. Colors are again limited: pale, cool rose earth; gray sky; brown vine trunks; white and brown buildings; and accents of burnt sienna and darker brown. The composition is basically a wide-arm "Y" within the circle, causing it to resemble a pie cut three ways. The attention is first caught by the dark figure of the hunter, slightly off-center in the immediate foreground. From there one climbs the frosty road, exploring first the fork to the right and then the fork to the left. Finding no outlet, as it were, one returns to the center angle of the building, but the repetition of the vine-trunk motif and that of the bare trees allow the eye to rise above the barricade and to climb to the top of the hill.

The next challenge is that of a diamond-shaped composition (Plate 83), possibly easier to handle, except that it is likely to encourage monotonous symmetry. The center point is fixed by a white house frontally presented, but, to the left, from among the jumble of planes rise two church towers with pointed roofs and, to the right, more houses set at varying angles, but lower than the central white house. Around the village runs an irregular white wall, covering all the horizontal distance to the right, but turning sharply and extending backward before reaching the left extremity of the diamond. Raying out from the center of this wall are white-hatted workers in the vineyards of Spring. An irregular stone wall transverses the lowest angle of the diamond.

The paintings done for the wine catalogue were book illustration in a broad sense. In the case of literary works, illustration becomes more specific. For some illustrators, it makes very little difference what they illustrate: everything turns out the same, save costume, locale and action. By comparison, the truly perceptive illustrator makes an attempt to adapt his style to the theme and tone of the text.

At first glance, one might suppose that the publishers of

Climats,* *Le Perroquet Vert*† and *L'Imitation de Notre Seigneur Jésus-Christ*‡ happened by lucky chance upon an artist whose style harmonized with that of the texts, but this is not true. Though the illustrations for all three books are unmistakably the work of Hugo, the illustrations for each book have their own particular identity.

Climats, by André Maurois, is essentially a psychological novel describing the subtle yet profound shifts and changes in the personalities of its main characters as a result of their interaction. The story is told with tenderness and tension, with restraint and suavity. Its style is silken, direct and classically simple. The quiet elegance of Hugo's illustrations match the directness and simplicity of the text, and they subtly suggest mood by plastic means.

Plate 79, from *Climats*, is reminiscent of "*Le Col de Puy-morens*" (Plate 73) in the sense that it projects expressive qualities by means of what is suggested rather than by what is represented. One black figure, one circle (half red, half white), loosely defined areas of soft gray and light ivory and a few cursive brush lines of warmer, darker gray create a city, a railway station, a train and a story: a train emerges out of the mist and mystery of distance, glides out of the unreality of an unknown past tense; reality abides in the waiting one; reality clothes the red and white signal that draws the train forward and will command its halt beneath the shadow of the station's superstructure; then will the train enter into the present tense of the waiting one—the here-and-now of his individual reality.

In another illustration from *Climats* (Plate 80), two characters are shown together at a deserted café in the town square. No one exists but themselves and the waiter who approaches to serve them, and even he is separated from them by the bar of the tree trunk. It is a very private moment. For the man and woman something happens within this area enclosed by houses in the background and at the right and by the dark tree trunks at the left. The arena of

* À la Société d'Édition "Le Livre," Paris, 1929.

† Éditions Jeanne Walter, Paris, 1919.

‡ Aux Editions Arts et Métiers Graphiques, Paris, 1946.

“action” is set apart by the delicate patterns of the orange-and-white striped umbrellas and the slender chairs, the white tabletops and the tiny accents of black. The surrounding townscape, with its softened contours and muted color combinations—gray and ivory of street and sky, burnt sienna, white and blue-gray of buildings—functions not only as a compositional device to isolate the central area, but also suggests a mood of autumnal sadness and regret.

The style of *Le Perroquet Vert*, the memoirs of Princess Bibesco, is charmingly informal and warmly personal, and so the book requires illustrations different from those of *Climats*. The dainty elegance typical of the illustrations for *Climats* is replaced by a relatively coarse, “primitive” simplicity in *Le Perroquet Vert*. Because these illustrations were executed in lithograph, they retain something of the quality of crayon drawings.

In the first part of the memoirs, the author, daughter of Russian exiles, describes her childhood in Biarritz. Two main forces dominate this strange childhood: first, the bizarre eternal state of mourning which engulfs the household and, second, the child’s passionate longing to possess a certain green parakeet.

*L’oiseau portait sur ses plumes la couleur du printemps; il était le même vert que la jeune herbe . . . élevée dans le silence forcé de la maison que la tristesse et les migraines de ma mère rendaient muette, j’aimais le son de la voix humaine, et cet oiseau parlait!**

Both examples used have been selected from the first part of the book. Plate 66 is the full-page frontispiece to Part I. The rigid balance of compositional masses, patterns and colors is so “primitive” and so childlike that only an imaginative, sophisticated illustrator could have designed it. The woman and the three little girls, dressed in black-

* “The bird’s plumage gave off the color of Spring; the same green as the young grass. . . . Having been brought up in silence—a silence imposed upon the household because of my mother’s sorrow and headaches, I loved the sound of the human voice, and this bird talked!”

and-white mourning, are primly aligned according to height. Rigid caryatids of decorum, these figures stand static between two bands of motion. The black-and-white birds flying across the top of the composition are balanced by the black-and-white terriers leaping in counter direction across the bottom. The patch of blue sky in the upper left corner corresponds to the patch of blue water at the lower right. Black and white are the colors of the world of mourning the figures inhabit, and emerald green is the color of the parakeet of hope and despair.

On the morning of her birthday, the child looks out of the window upon the scene represented on Plate 85. Out of the green haze of foliage and morning mists, along the path guarded by writhing trees come the bird merchant and his boy to deliver the wonderful parakeet. But the hope of fresh green is overlaid with a black-and-white veil of despair, for circumstances prevent the child's possession of *le perroquet vert*. Hugo has created so much out of so little! A few colors—black, green and a little white—figures slightly more than silhouettes, simplified trees consisting of mere black squiggles for trunks and a scumbling of green for foliage and a lighter scumbling of black and white over the green to suggest shadow, distance and atmosphere. Very little, but material enough to explore compositional balance and rhythms and the interplay of the plastic elements and their contribution to the decorative, illustrative and expressive qualities of the picture.

Perhaps the most sensitive of Hugo's book illustrations are those done for the English translation of Lamennais' *L'Imitation de Notre Seigneur Jésus-Christ*. Simple in style, meditative in mood, the text is a quiet exhortation to men to turn from ambition, pride and vanity toward spiritual serenity, humility and contemplation—that is, to live their lives in imitation of Christ. Although the text makes no attempt to narrate the life of Christ, Hugo has chosen to present vignettes from His life, and these small, jewel-like illustrations, though they embellish the book itself, chiefly underline and present in concrete form the message of the text.

All forty vignettes,* being inserted into the body of the text with printed lines above and below, are horizontal compositions of the same width as the printed text. It ought to be stressed that, though miniature in size, these are not miniature paintings: a true miniature can be enlarged and still carry the artist's design; a small painting enlarged or looked at through a magnifying glass loses its essential form, and the design of the artist is at best distorted or at worst unrecognizable.†

Sameness of subject, size, shape and medium does not invariably create unity; neither do compositional inventiveness and diversity of color schemes insure artistic variety. However, in this case the rich variety and the harmonious unity within each separate painting is repeated in the relationship of the individual paintings to the whole of the series.

There is little need to call attention to subject except to those who have no knowledge of the New Testament stories. So great is the selectivity and simplification of presentation that the subject of each tiny illustration is easily identified: the Child Jesus in His father's carpentry shop (Plate 87), the recruitment of the fishermen Peter and Andrew as disciples (Plate 88), the miracle of the five loaves and two fishes (Plate 86) and the discovery of the Resurrection (Plate 89). There should be less need to point out the genre qualities, for, although the subject is religious, plastic interpretation reduces it to the ordinary, familiar intimacy of everyday experience.

Dr. Barnes maintained that color is the fundamental plastic means of the painter and that all other elements, such as light, line and space, may be regarded as modifications, aspects or attributes of color. These little paintings are perhaps one of the clearest demonstrations of the truth of the above statement.

Color only and color alone, chosen, combined and placed by a master colorist, creates depth, space, distance and

* Four illustrations are full-page size and serve as frontispieces to each of the four main subdivisions of the book.

† See Plates 69 and 70, which show a Hugo painting in its original size and in enlargement.

atmosphere, defines objects and activities, delights the senses and transports the mind and affections into the enchantment of the moment. Each band of illustration is like a strip of multicolored jewels sending forth its own light and holding its form without visible setting. Each carries its own particular appeal, its own particular atmosphere and its own particular set of broad human values.

Plate 87 suggests the warm, dusty, cozy interior of a carpenter's shop. The dark area is brown, and pale yellow brush strokes define lumber, workbench, tools and wood shavings, as well as the patch of light that falls from the window to the floor. The vigorous figure of the carpenter is orange, and that of the woman sewing by the window blue. White is the tunic of the Child, white the clouds in the blue sky, and white the cloth the woman sews. There are no isolated linear contours, the colors simply giving volume and shape to figures and objects. Color stays within its contours, yet is pervasive in the sense that it is distributed throughout the composition. Thus, for example, the blue of the sky finds its echo in the woman's dress, the white of the clouds is rhythmically spread across the picture, and the clear orange of the man's clothing is repeated in the recess of the window and reflected in the warm brown background.

A silvery, calm atmosphere pervades the painting of Plate 88 as a result of the blue-gray-green combination of colors. White re-enforces its serene horizontality. The yellow robes of the figure on the shore and one figure in the boat and the pattern of small black accents contribute depth.

The third painting of this group (Plate 86) is remarkable for the luminous clarity that allows one to see the strip of chartreuse and pale green of the distant shore and the band of sea that gradually changes from purple to cool, translucent green as it approaches land. The faint green-and-pink shadows of the foreground plane create an impression of immense space, in which figures, clothed in fuchsia, blue, green and gold, move.

The final example (Plate 89) from this series is the simplest but possibly the most expressive. A pink sky with gold-gray clouds and a golden landscape swept by elongated gray shadows communicate the "fearful joy" of the three women

confronted by the empty sarcophagus and the figure in shining raiment.

It is difficult to bring to mind a case where unity between text and illustration is so complete. To list the expressive values of the illustrations for *L'Imitation de Notre Seigneur Jésus-Christ*—harmony and unpretentiousness, clarity and gentleness, dignity and tenderness—is also to list the qualities of the text itself. The illustrations extend the meaning of the text, and thus might one say that this is illumination in the truest sense of the word.

HUGO AND TRADITION

Unique and highly personal as is Hugo's style, he, like Poussin, Chardin and the eighteenth-century court painters, like the painters of the Barbizon and the impressionist schools and like Renoir, Matisse and Rousseau, speaks the language of French painting. This language is characterized by its lightness and subtlety of color contrasts, its predilection for the decorative, the airy daintiness of its spatial relationships, the liveliness of its accentuated planes and the resulting broad human values of gentleness, delicacy and restraint. Hugo has chosen to retain many of the archaic forms of this language, so that his style has a closer affinity to the painting of the fifteenth-century miniaturists the de Limbourgs than to the painting traditions of the twentieth century.

In the paintings of both Hugo and the de Limbourgs, one is first captivated by the small size of the picture. The de Limbourgs are true miniature painters, using all the careful, loving exactitude of the miniaturist. Hugo, on the other hand, is free, quick and spontaneous. His are not miniature paintings, though they create initially the impression of the miniature because of size and the suggestion of detail. This illusion of detail is accomplished, for the most part, both by the judicious simplification of a subject unit, so that full, unmistakable identity is conveyed by the merest stroke, and by the selection of several areas or objects to be covered with tiny patterns or fine lines, as in roof tiles, chimney bricks and striped awning (*e.g.*, Plate

81), blossoming trees and spotted cows (*e.g.*, Plate 84) and boat and brick quay (*e.g.*, Plate 69).

Both Hugo and the de Limbourgs are preoccupied with the illustrative element: the factual representation of subject is important. It is their intent that we shall recognize the objects, landscapes and activities used as their subjects. The de Limbourgs work with literal accuracy and fondness for specific detail, whereas Hugo permits himself greater freedom, emphasizing the particular but neglecting the specific. For instance, the de Limbourgs record with complete fidelity the Château de Lusignan (Plate 63) and the fifteenth-century Louvre (Plate 64). For Hugo it is sufficient to depict farmhouses, villages and harbors generally typical of the regions of Languedoc, the Pyrenees, Burgundy and Brittany, so that we recognize them as being peculiar to those localities.

In the matter of color, the outstanding quality common to all these artists is that which may best be described as delicate sensuousness. In Hugo this quality is enlivened by fanciful gaiety; in the de Limbourgs it is restrained by quiet seriousness. In choice of color, tonal variation, color chords and color organization, the artists are essentially similar. The colors themselves are clean and clear. Chosen for their ability to harmonize with ivory or gray, they produce contrasts that are soft, gentle and subtle. Bright colors are confined to small areas, and the force of full-bodied colors is subdued by interstices of relatively neutral grays and ivories.

A soft, pervasive luminosity marks the paintings of both the de Limbourgs and Hugo. The de Limbourgs achieve this quality by working transparent colors over light parchment, while Hugo's luminosity results from the character of gouache colors, which, containing large amounts of white filler, absorb and give off light. The de Limbourgs' effect is a liquid, translucent brilliancy, while Hugo's is a luminous, colorful airiness. In both of their work the play of light and shadow is kept to a minimum. The shadows in the de Limbourgs consist of an intensification of color at the edges of solid objects or a slight modeling by means of lighter or darker tones of the same color. Hugo tends toward

flatter color areas, relying primarily upon change of color to suggest light and shadow and indicating folds, textures and deep shadow by means of superimposed patterns of rhythmic dots, lines and "commas."

Spatial composition is also similar in that these painters utilize in a primitive fashion the device of planes receding backward and upward into a distance that is limited by a screenlike background (Plates 63 and 72). In the de Limbourgs we simply read upward and backward, but in Hugo the recession is somewhat more complex in that we read down and back, then up and back, much in the manner of a theatre goer who observes the stage from the first tier of raised seats: he looks down into the pit, up onto the stage and back to the backdrop, his vision arrested at intervals by the projecting wings (*e.g.*, Plate 90). In general, Hugo's composition displays more grace and flow as a result of the less obvious use of planes and the asymmetrical placement of objects, but the basic form remains closely related to that of the de Limbourgs, as can be seen by comparing Plates 63 and 82.

To imply that Hugo's work is anachronistic or to suggest that five centuries of innovation and enrichment have passed without leaving their imprint upon his style is to confuse creative utilization of a tradition with mere academic imitation. During the past five hundred years, French painting has been enriched by absorption of ideas from other traditions, but, just as artists of the past incorporated only those elements from other traditions that furthered their design, so has Hugo adapted or not from his predecessors according to his need. One can see relationships between Hugo and other artists of the French painting tradition, but Hugo has so bent the borrowed elements to his own intent that quite often it seems like forcing the issue to point them out.

Nevertheless, it is worthwhile to mention briefly several other traditions which, having been assimilated by Hugo, contribute to the distinctive individuality of his work. Among these is the tradition of Chinese painting. The Chinese use of monochrome painting (*e.g.*, Plate 93), with its gentle manipulations of various tones of gray and its suggestion of spatial distance where objects and masses emerge from a luminous haze in such a way that they appear to

float upon mists, may best be seen in Hugo's "*La Vallée de la Meuse à Huy*" (Plate 94). In this instance, the monochrome section, embracing sky, mountains, river and hillside town, serves as a backdrop for the darker, more colorful foreground. The transition from foreground to backdrop is so deftly handled and so skillfully organized that only close examination of the painting reveals that almost hidden line of demarcation. It may also be pointed out that the placement of various white shapes imposes secondary and tertiary compositions over the basic composition, helping to unite foreground and backdrop. Plate 79, one of the illustrations from *Climats*, is also an example of the use of subtly suggestive monochrome, but the vivid red-and-white signal adds a vivacity and an illusion of depth not found in Chinese painting.

Chinese painting is also noted for its use of "reserves and silences"—*i.e.*, areas unpainted or undecorated which, nevertheless, are an integral part of the composition. Hugo employed this device in "*Le Col de Puymorens*" (Plate 73). These empty or "unused" spaces as they occur in Chinese painting evoke in the viewer the serene poetry of silence and passivity, but in Hugo quite the opposite takes place: the peasant-woman figure placed in a flower-dotted or otherwise highly patterned field would not have expressed the same vigor and liveliness that it expresses when set against its uncluttered background.

Very often Hugo is mistakenly called a "primitive" painter. It is possible that his decorative patterns, suggesting embroidery, carry the impression of the naïve stitchery and crude knots of the child or unskilled adult. I think especially of louvered shutters and roof tiles, of haystacks and thatched roofs and trees that are dotted with blossoms or sunstruck leaves. But, if Hugo uses a coarse embroidery in some paintings, he is equally capable of the fine decorative needlework of the Near East. Plate 72 suggests such a decorative effect. (It is amusing to note that, when the suggestion of "Persian" or "Islamic" has been planted in our minds, caps seem to take on the shape of turbans, and sabots become Turkish shoes with curled-up toes.)

Last but not least, it is important to remember that Hugo

began his artistic career as a designer of stage sets and costumes and that this left its imprint upon his work, especially in the matter of his expression of space composition through the use of planes.

It has already been mentioned that our vision tends to assume, in many Hugo paintings, the perspective of the theater spectator who sits on a raised seat. Space is actually shallow except for the illusion of distance painted on the backdrop (consider the monochrome background in "*La Vallée de la Meuse à Huy*" [Plate 94]). This shallow space is broken by projecting wings or various free-standing props in mid-stage, even more obvious a feature in "*Bretonnes dans un Pré*" (Plate 90)—certainly not the formal, conventional design of the proscenium stage of the past, but one of exciting asymmetry, infinite variety and surprising invention.

* * * * *

And, so, here is Jean Hugo, an artist who speaks the language of French painting, with its vocabulary of gentle color combinations, its particular syntax of spatial relationships and delicate punctuation by decorative motif. An artist who, through the uniquely personal character of his style, so distinctive yet extraordinarily versatile, reveals to us the visual poetry of the everyday world. A man who offers us the gift of tranquil delight because he has heeded the admonition of Thomas à Kempis: "*Vanité de souhaiter une vie longue et de ne pas se soucier de bien vivre.*"*

* "It is vanity to desire a long life and to take no heed of a good life."

Unless otherwise stated, the originals reproduced on the following Plates belong to the collection of The Barnes Foundation. Text references to the illustrations are indicated by page numbers under each reproduction. For the reader's convenience in following the analytical discussions, the reproductions of key pictures appear on fold-outs that can be exposed while the text is being read. Sizes are given when pertinent to the text.



French Mural Painting, XI-XII century

The Virgin
(St.-Nicolas Church, Tavant, France
—Photograph Archives Photographiques, Paris)—Page 6



New-Mexico Santero

PLATE 3



Tintoretto

Two Prophets
—Pages 16–17, 28 ftn



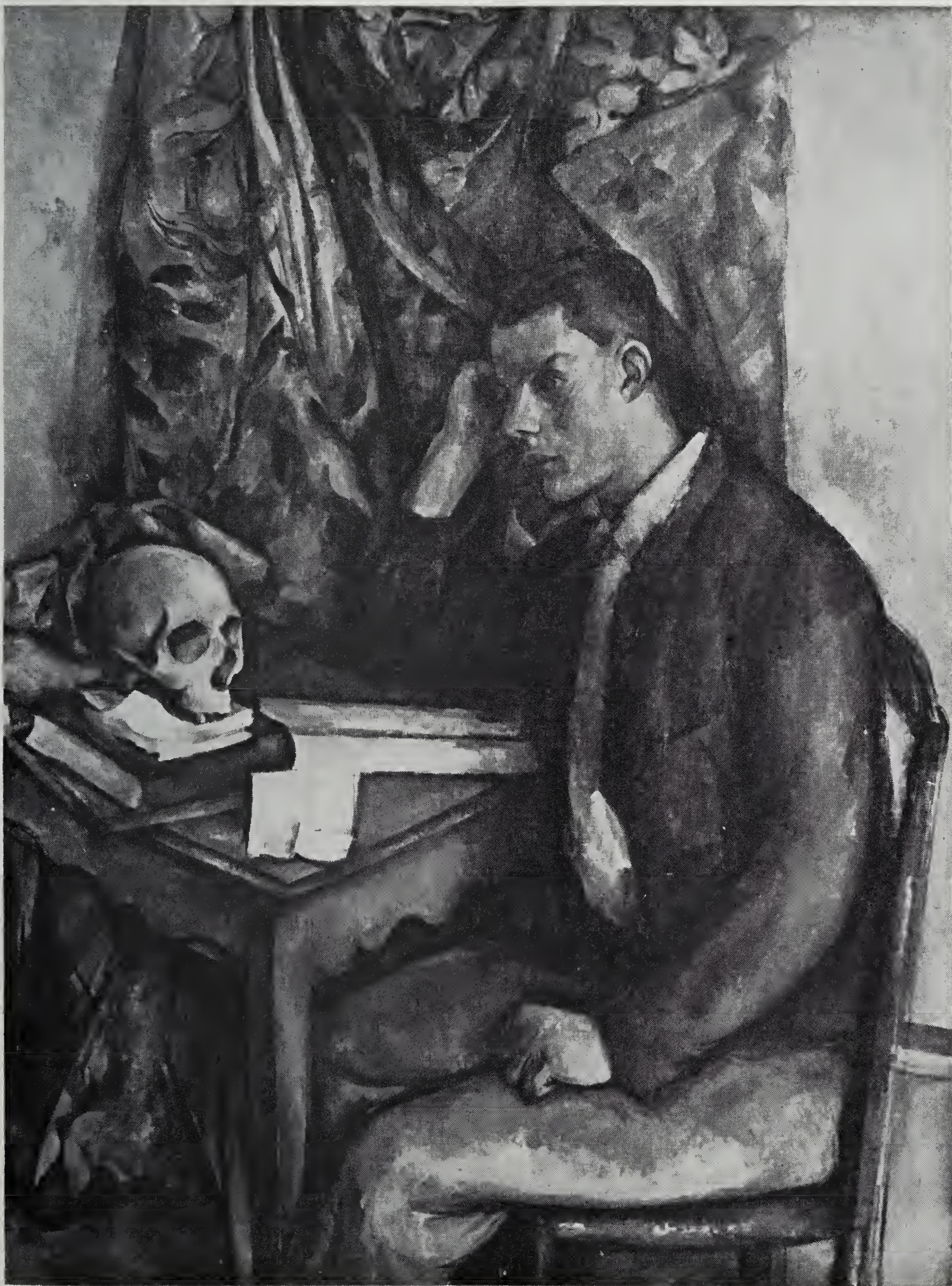
Byzantine Mosaic

Fragment from *Justinian and His Court*
(San Vitale, Ravenna— Photograph Alinari/Scala, Florence/New York)— Page 6



Picasso

Girl with Cigarette
Pages 29-30, 30-31



Cézanne

Man and Skull
— Pages 4, 13, 21



Franklin Watkins

Portrait of J. Stoddell Stokes
(Philadelphia Museum of Art: Given by Members
of the Board of Trustees)—Page 3 ftn



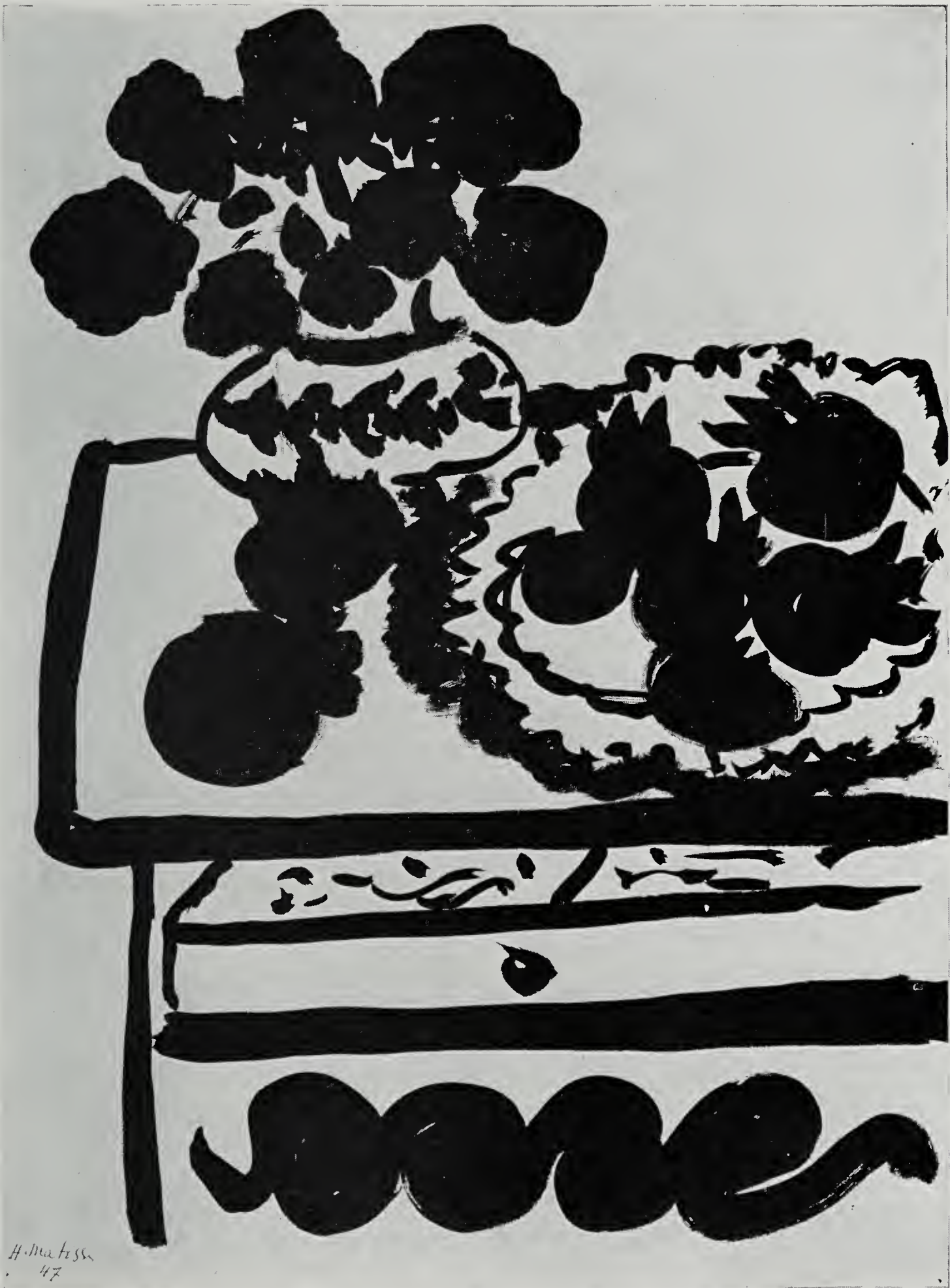
André Derain

Portrait of a Man
(Formerly Collection R. S. Ingersoll
—Present owner unknown)—Pages 18, 29, 30



Matisse

Interior with Egyptian Curtain
(The Phillips Collection, Washington, D.C.)—Page 8



Matisse

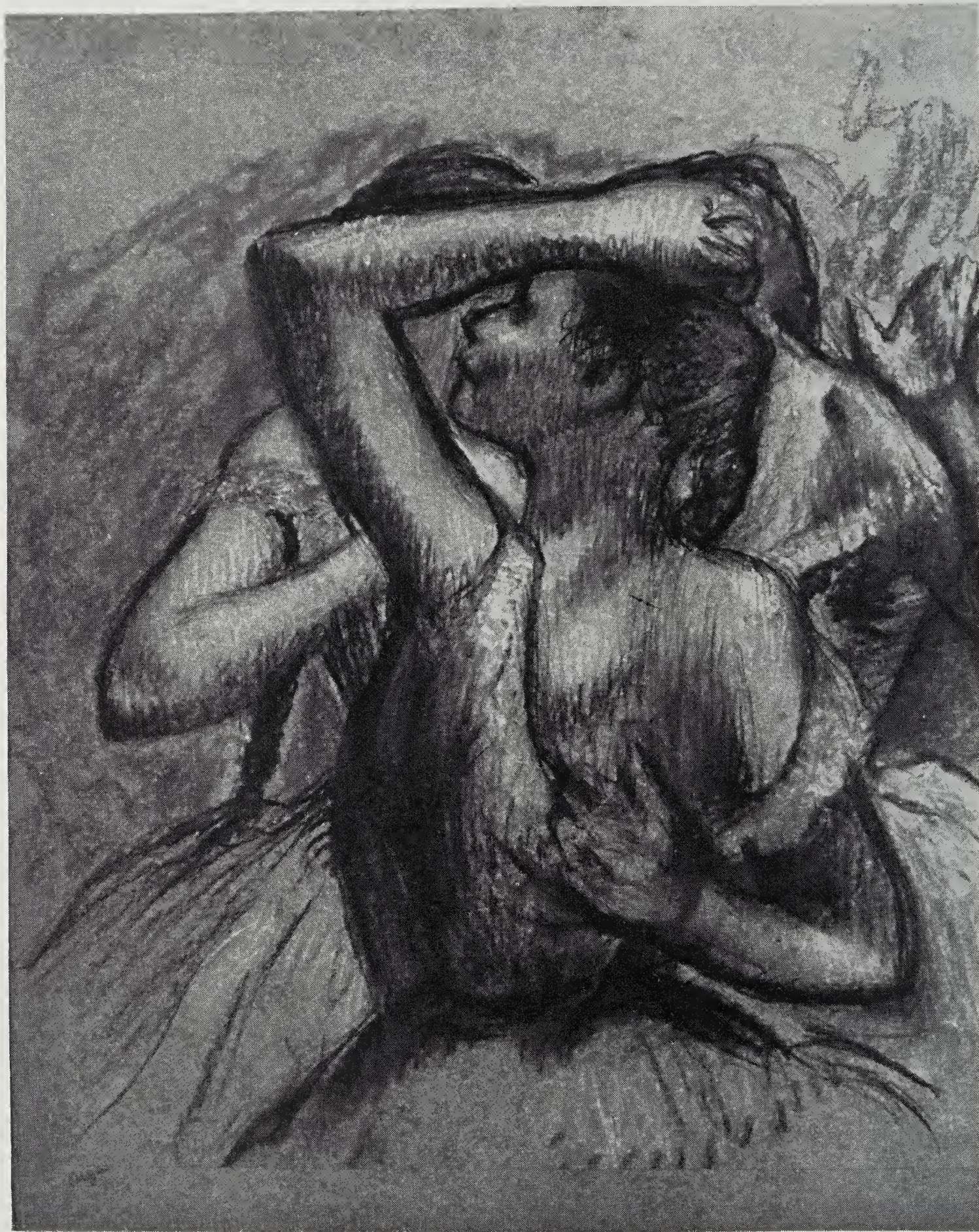
Dahlias and Pomegranates
(The Museum of Modern Art, New York
— Abby Aldrich Rockefeller Fund)— Page 8



Modigliani



Diagram of Courbet's *Woman with Doves* (Fold-out Plate 58)
— Page 24



Degas

Three Ballet Girls
—Page 26 ftn



Triangular formations in Courbet's *Woman with Doves* (Fold-out Plate 58)
— Page 26 ftn



Daumier

Water Carrier
(Size of the original 10" × 7")
— Page 37



French Stained Glass,
thirteenth century

Zozime and a Lion Bury Ste-Marie, the Egyptian
(Bourges Cathedral—Archives Photographiques, Paris)—Page 6



Renoir

Mlle Mürer
—Pages 17, 18



Renoir

Detail from *Mlle Mürer* (Plate 17)
—Page 17



Monet

Mr Coqueret
—Pages 17, 18



Renoir

Girl with Hat
—Page 13



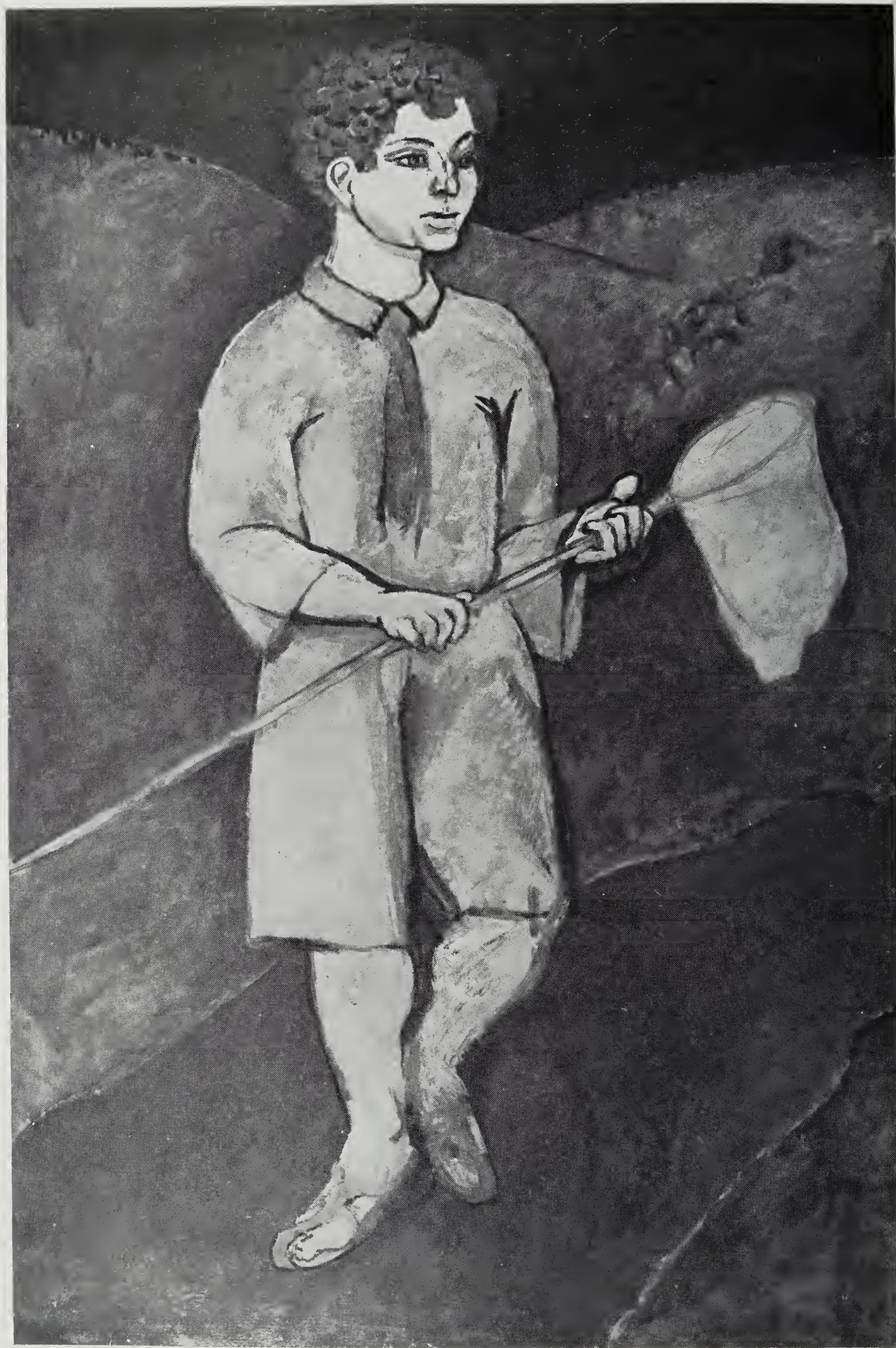
Rodin

Call to Arms
(The Rodin Museum, Philadelphia, Pa.)—Pages 17–18



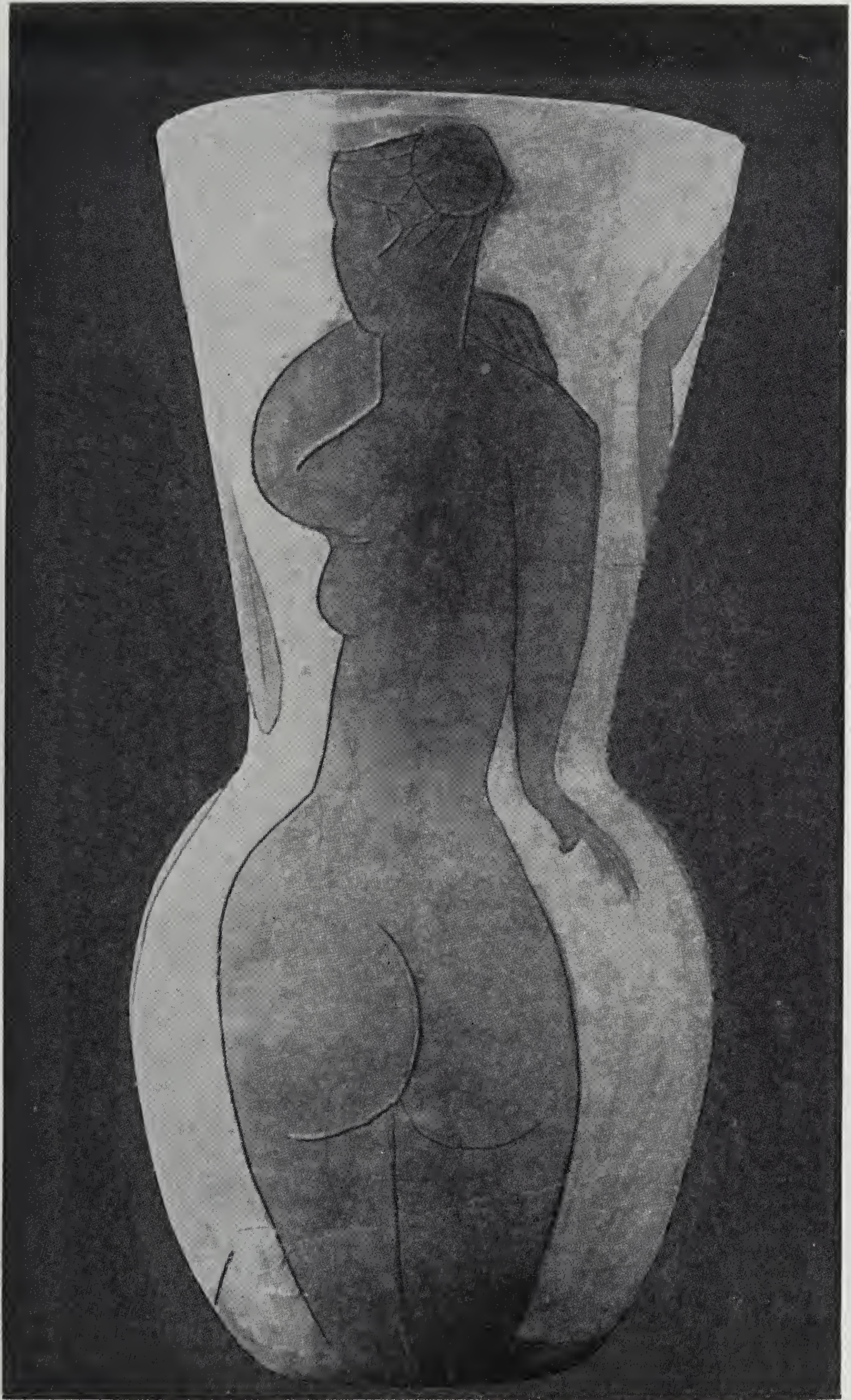
Frans Hals

The Merry Company
(The Metropolitan Museum of Art, New York
—Bequest of Benjamin Altman, 1913)—Pages 17, 18, 23



Matisse

Boy with Butterfly Net
(Size of the original $69\frac{3}{4}'' \times 45\frac{5}{16}''$)
(The Minneapolis Institute of Arts)—Pages 35, 36



Picasso

Nude (Ceramic Vase)
(Formerly Delius Gallery, New York
—Present owner unknown)—Pages 37, 38 ftn



Michelangelo

The Last Judgement
(Size of the original 48' × 44')
(Sistine Chapel, The Vatican, Rome
— Photograph Alinari/Scala, Florence/New York)— Pages 35–36



Rubens

Annunciation
(Size of the original 25" × 18 $\frac{1}{4}$ ")
—Page 36



Raphael

Madonna of the Chair
(Pitti Gallery, Florence)

— Photograph Alinari/Scala, Florence/New York— Pages 31–32



Raphael

The Alba Madonna
(Courtesy of the National Gallery of Art, Washington, D.C.
—Andrew W. Mellon Collection)—Pages 31–32



Fra Angelico and Fra Filippo Lippi

Adoration of the Magi
(Courtesy National Gallery of Art, Washington, D.C.
—Samuel H. Kress Collection, 1952)—Pages 31–32



Michelangelo

The Prophet Jeremiah
(Detail from Sistine Chapel Ceiling, The Vatican, Rome
—Photograph Alinari/Scala, Florence/New York)—Page 36



Cimabue

Madonna Enthroned, with Child and Saints
(Uffizi Gallery, Florence)

—Photograph Alinari/Scala, Florence/New York)—Page 27 ftn



Sienese, c. 1420

Madonna and Child
— Page 33



Gozzoli

Madonna and Child
—Pages 21 ftn, 27–28 ftn, 34



Umbrian, fourteenth century

Madonna and Saints
—Page 33



Gerard David

Madonna and Child
—Page 34



Baldung

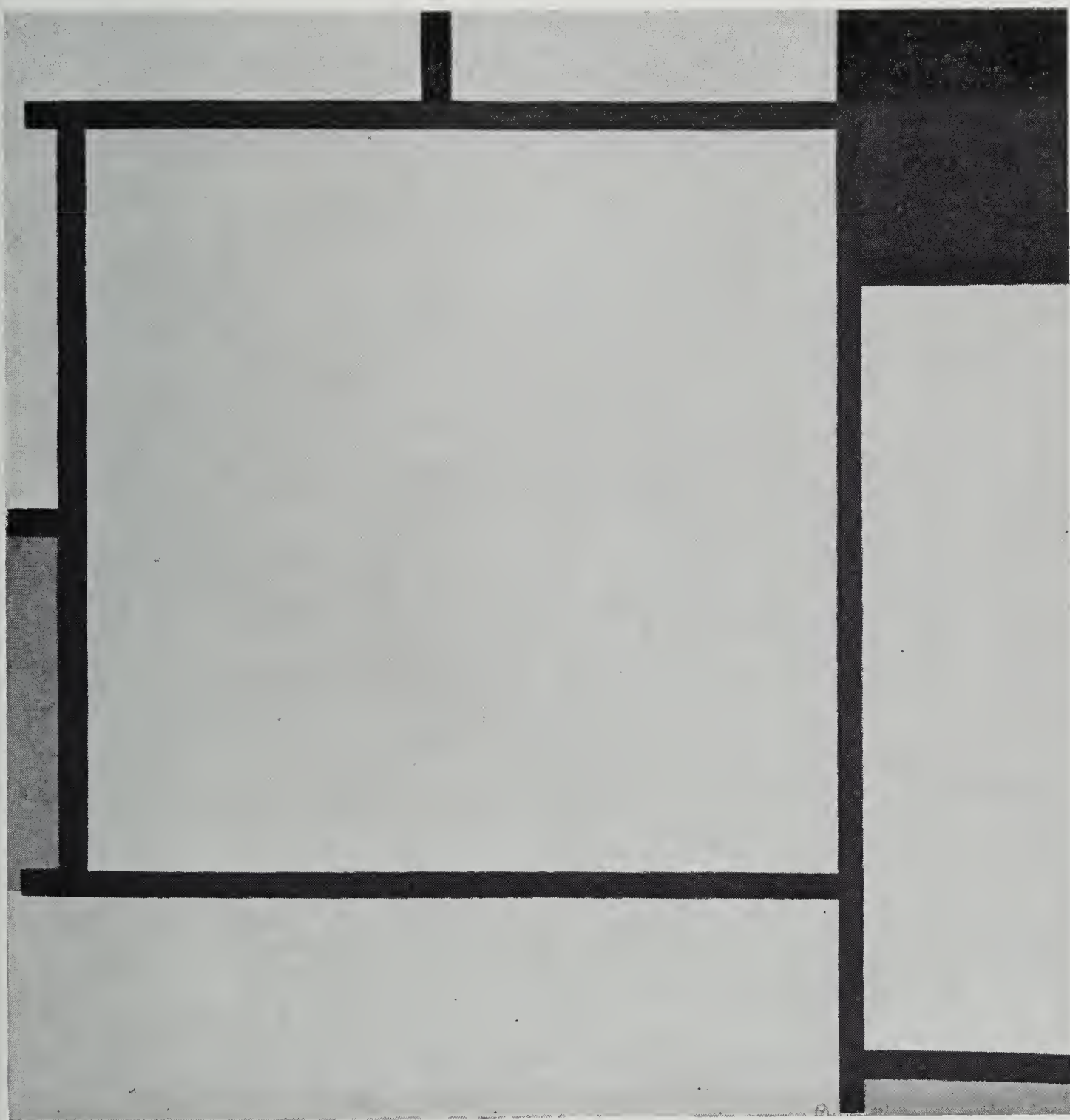
Madonna and Child
— Pages 19, 34

PLATE 37



Horace Pippin

Victory Vase
(Collection Mrs. Walter Powell Townsend)—Page 42



Mondrian

Composition 2
(The Solomon R. Guggenheim Museum, New York)—Page 40 ftn



Perronneau

Girl with Cat
(Louvre, Paris)—Pages 42–43



Perronneau

Girl with Cat (Plate 39 with curved corners)
(Louvre, Paris—Photograph Musées Nationaux, Paris)—Page 42



Picasso

Violin and Bottle
—Page 41 ftn



Zena Goldin

Mother and Child (Ceramic Pin)
(Privately owned)—Pages 38, 38 ftn



Jacques Lipchitz

Woman with Snake
(Lighted from the right)
— Pages 38 ftn, 40 ftn

FOLD-OUT

PLATE 44



Jacques Lipchitz

Woman with Snake
(Back view)
— Pages 38 ftn, 40 ftn



Jacques Lipchitz

Woman with Snake
(Lighted from the left)
—Page 40 ftn



Wharton Esherick

Library Steps
(Collection Mr. and Mrs. Gene Rochberg-Halton)—Page 39 ftn

PLATE 47



George Nakashima

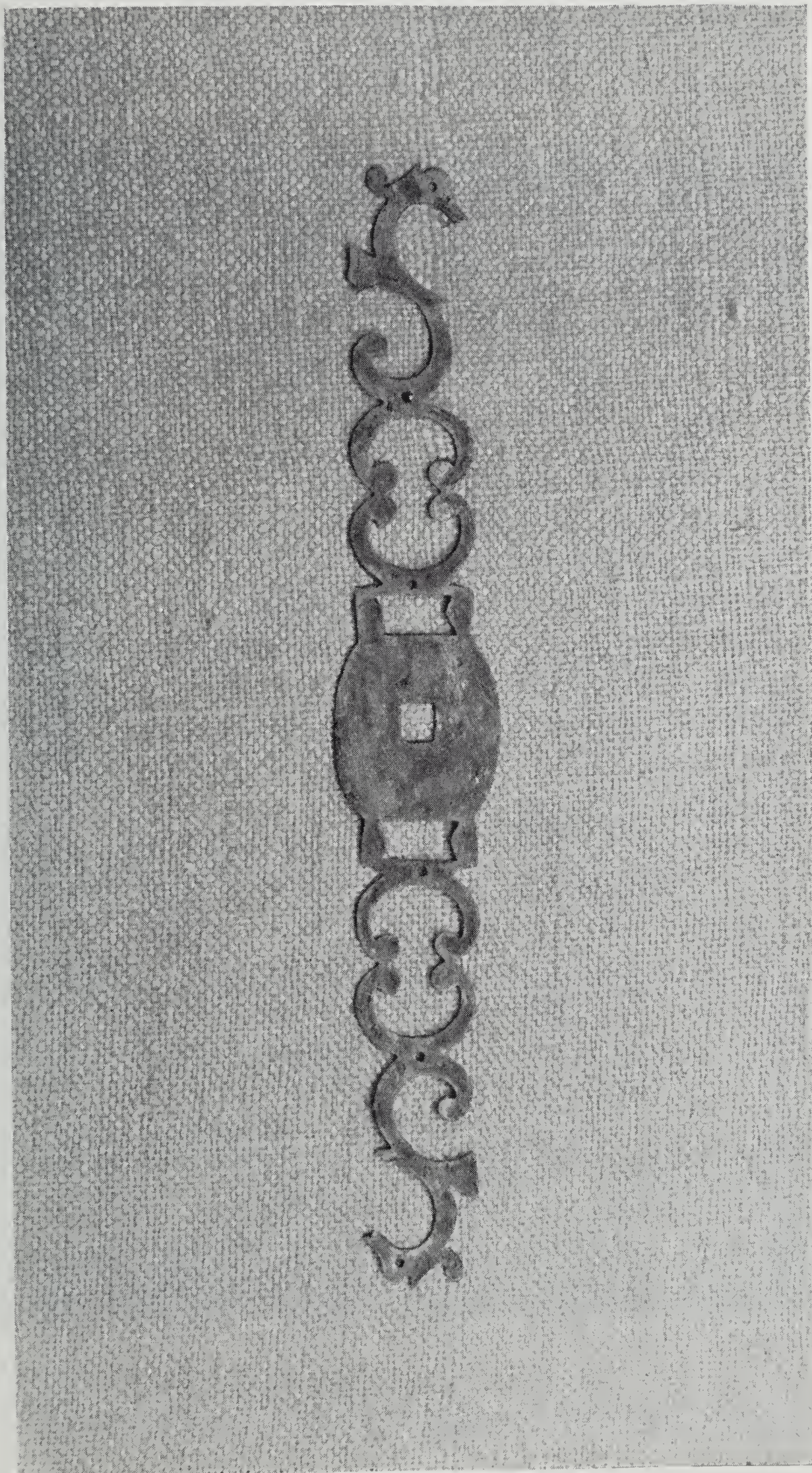
Table

(Photograph John Loengard, Life Magazine © Time Inc.)— Page 39 ftn



Tiffany

Flower-form Vase
(Collection Lillian Nassau)—Page 39 ftn



French, eighteenth century

Wrought-iron Escutcheon
—Page 21 ftn



Monet

Mme Monet Embroidering
—Pages 17, 18



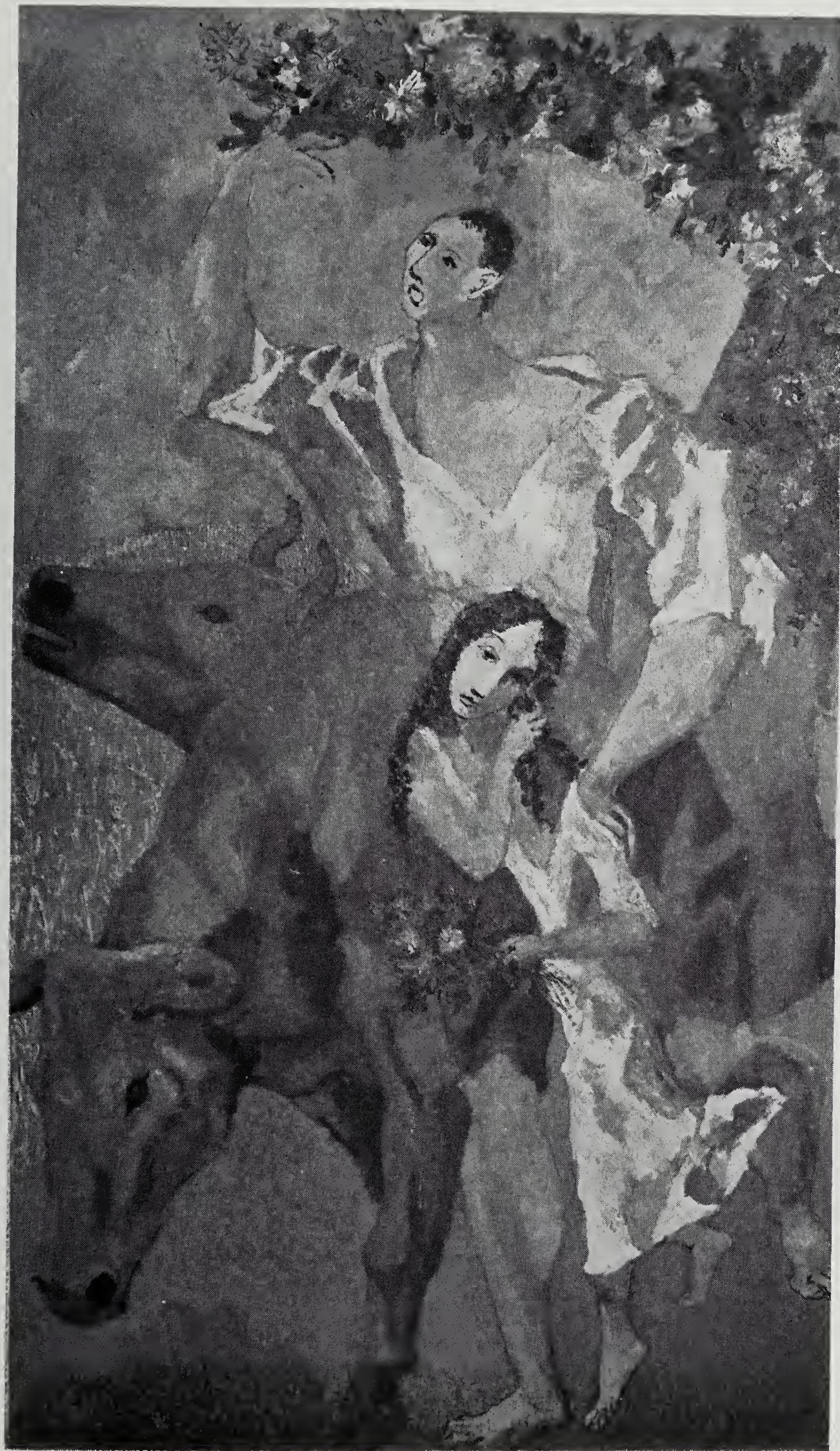
Vermeer

Young Woman with Water Pitcher
(Metropolitan Museum of Art, New York)—Pages 52 ftn, 54



Tintoretto

Hercules and Antaeus
(Collection Ella Gallup Sumner and Mary Catlin Sumner
—Courtesy Wadsworth Atheneum,
Hartford, Conn.)— Page 26 ftn



Picasso

Composition
—Page 26 ftn



Rouault

Man on Horseback
—Page 35



Rubens

The Rape of Leukippos' Daughters
(Staatsgemäldesammlungen, Alte Pinakothek, Munich)—Page 26 ftn



Velázquez

Lady with a Fan
(Reproduced by permission of the Trustees of the
Wallace Collection, London)— Pages 6, 23

FOLD-OUT



Courbet

Detail from *Woman with Doves* (Fold-out Plate 58)
—Pages 25, 27



Courbet

Woman with Doves
— Pages 6, 20–28



Manet

Woman Walking in the Garden (Study for Annabelle Lee)
— Page 17

PLATE 60



Manet

Detail from *Woman Walking in the Garden* (Plate 59)
—Page 17



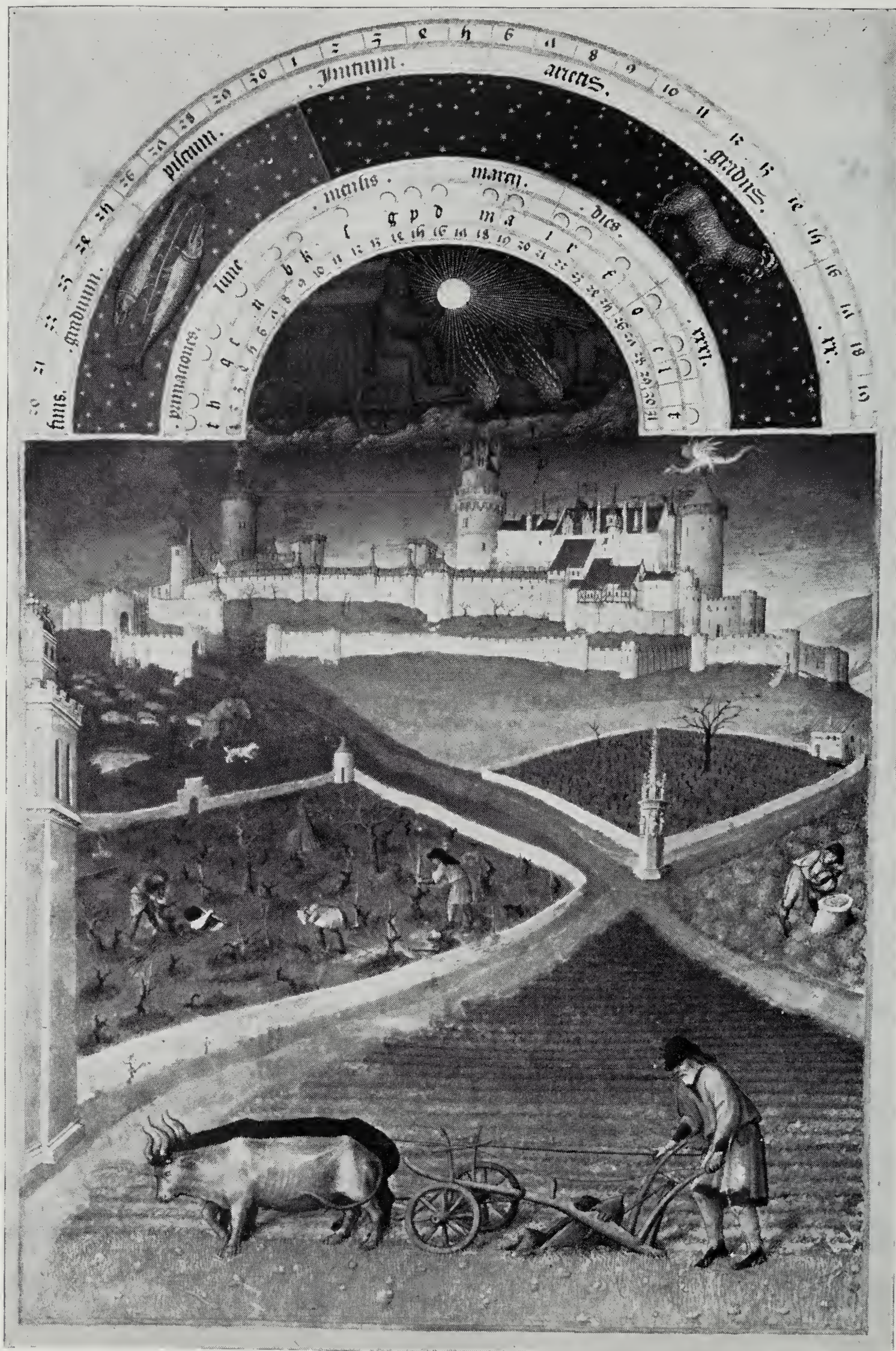
Matisse

The Riffian
—Pages 17 ftn, 35, 36



Matisse

Still Life with Bust
—Pages 7-8



Pol, Hennequin and Hermann de Limbourg March (The Château de Lusignan)
 (From "Les Très Riches Heures du Duc de Berry,"
 Condé Museum, Chantilly—Photograph Bibliothèque Nationale, Paris)
 (Size of the original $8\frac{1}{2}'' \times 5\frac{1}{4}''$)—Pages 52 ftn, 54, 69–70



Pol, Hennequin and Hermann de Limbourg October (The Louvre)
 (From "Les Très Riches Heures du Duc de Berry,"
 Condé Museum, Chantilly—Photograph Bibliothèque Nationale, Paris)
 (Size of the original 9" × 5¼")—Pages 52 ftn, 54, 69–70



Daumier

The Miller's Daughters
—Pages 6, 9, 26 ftn



Jean Hugo

Illustration for Princess Bibesco's "*Le Perroquet Vert*"
—Editions Jeanne Walter, Paris, 1929
(Shown in the size of the original)—Pages 64–65



Jean Hugo

Village à la Fontaine
(Size of the original $11\frac{1}{2}'' \times 11\frac{1}{2}''$)
(Privately owned)—Pages 33–34



Raphael

Entombment
(Villa Borghese, Rome
— Photograph Alinari/Scala, Florence/New York)— Page 33

PLATE 69



Jean Hugo *Le Pont-Neuf*
(Shown in the size of the original)
(Collection Mr. and Mrs.
Philip Newman)
— Pages 36, 66 ftn, 69



Jean Hugo Enlargement of *Le Pont-Neuf* (Plate 69)
—Pages 36, 66 ftn



Jean Hugo

Studio
(Size of the original $7\frac{3}{4}'' \times 5\frac{3}{4}''$)
(Privately owned)—Pages 56–57, 58



Jean Hugo

Illustration for Nicolas' "*Liste des Grands Vins Fins*"
—Charenton-Le-Pont, 1933
(Size of the original 8" \times 5½")—Pages 60–61, 70, 71





Jean Hugo

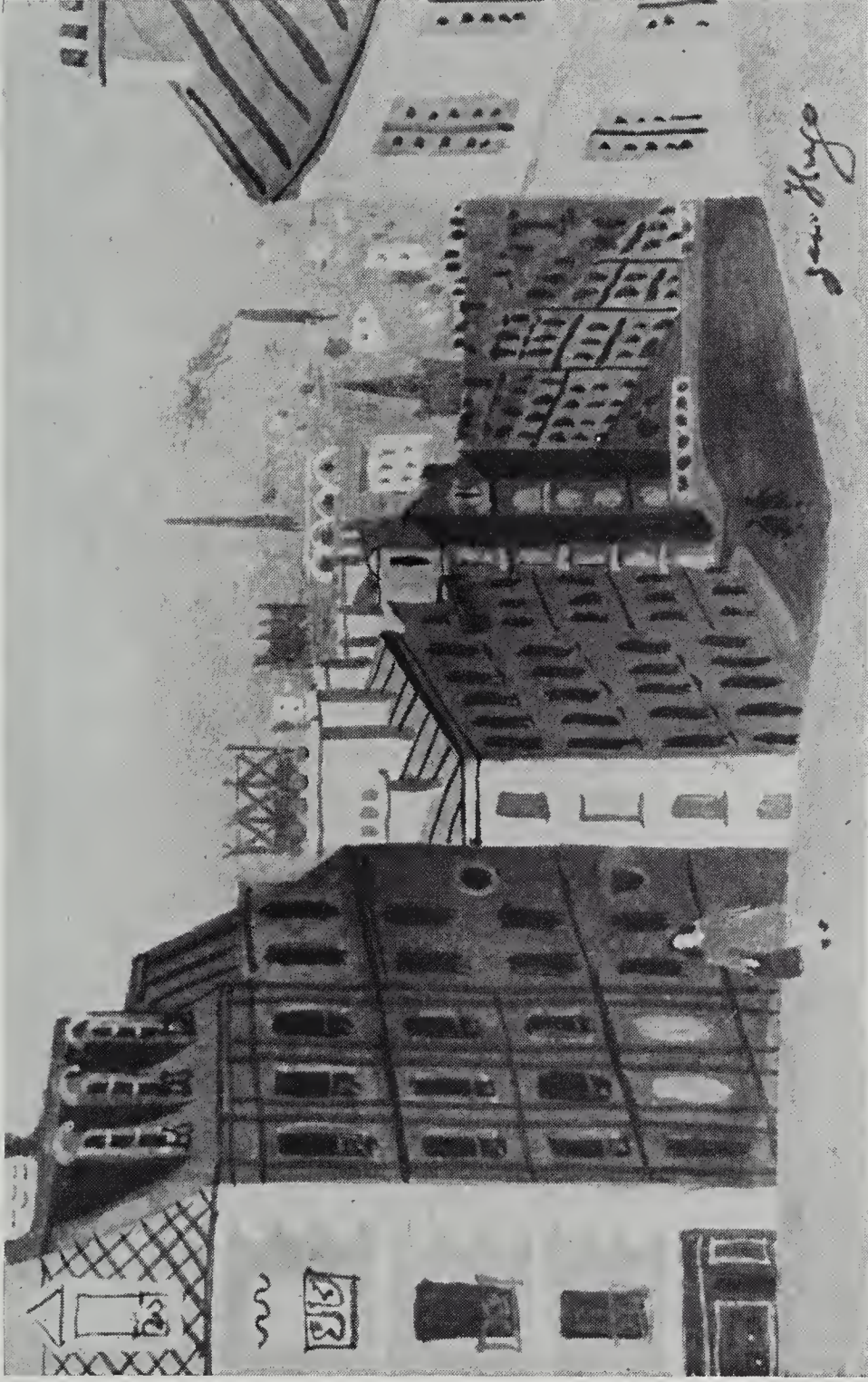
Paysage de Cerdagne
(Size of the original 4" × 7½")
(Privately owned)—Page 59

PLATE 75



Jean Hugo

Le Canal de l'Ourcq
(Shown in the size of the original)
(Collection Mr. and Mrs. Philip Newman)—Page 58 ftn



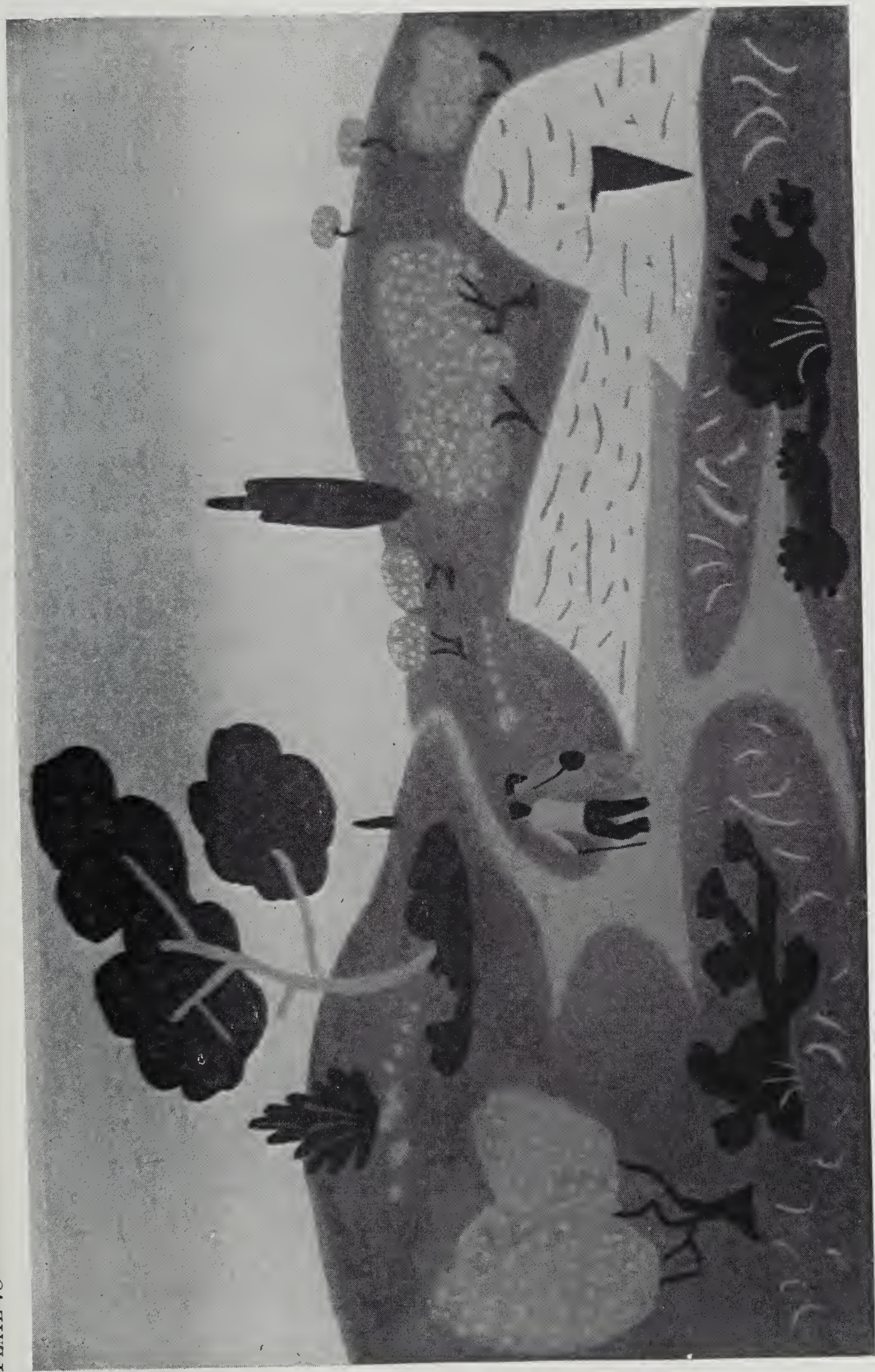
Jean Hugo

Rue du Mont-Cenis
(Shown in the size of the original)
(Collection Mr. and Mrs. Philip Newman)—Page 58 ftn

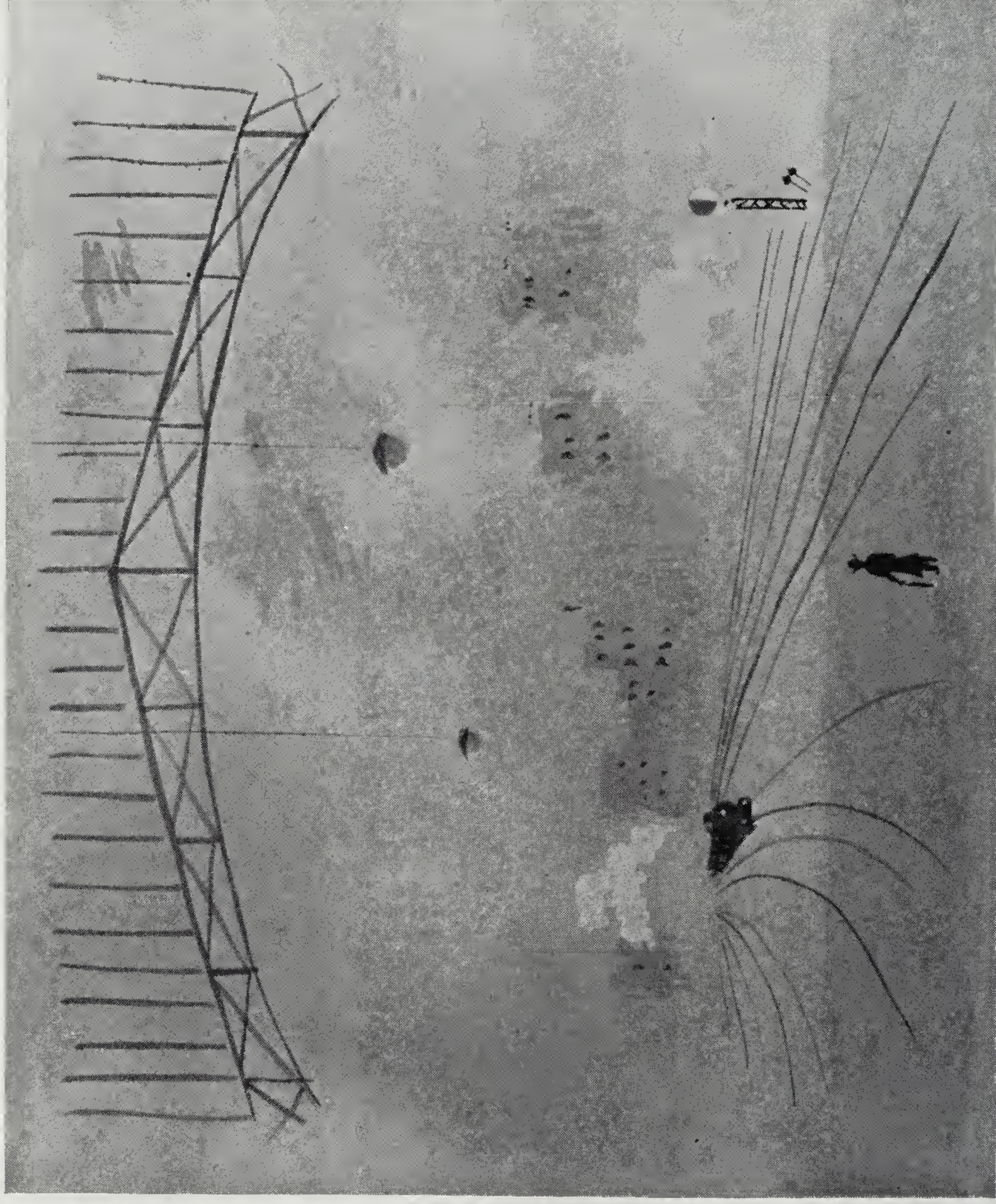


Jean Hugo

Thamar au Carrefour
(Size of the original 8" × 13¼")
(Privately owned)—Page 58 ftn

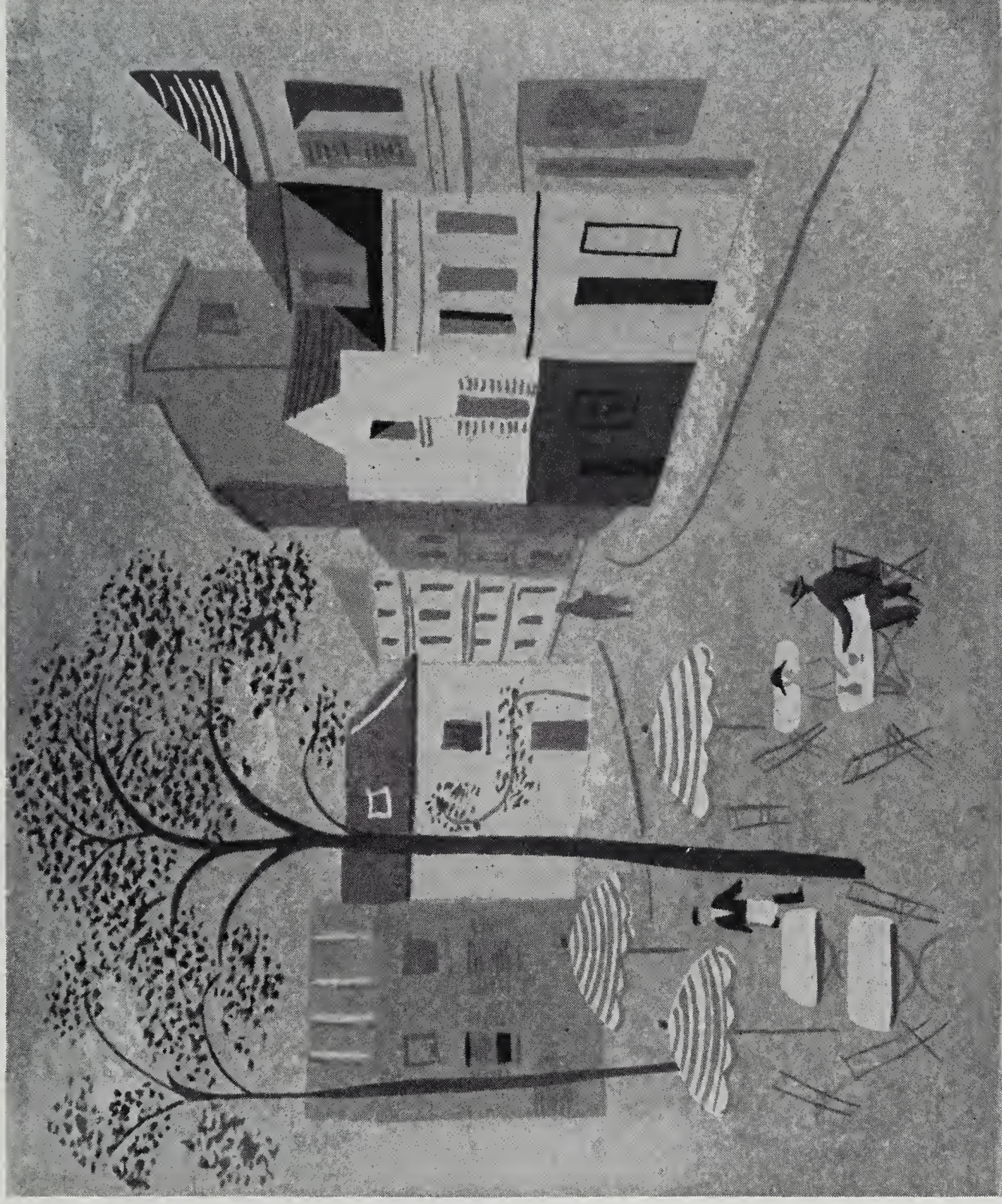


Les Pèlerins d'Emmaüs
(Size of the original 8 $\frac{1}{4}$ " \times 13 $\frac{1}{4}$ ")
(Privately owned)—Page 58 fnt



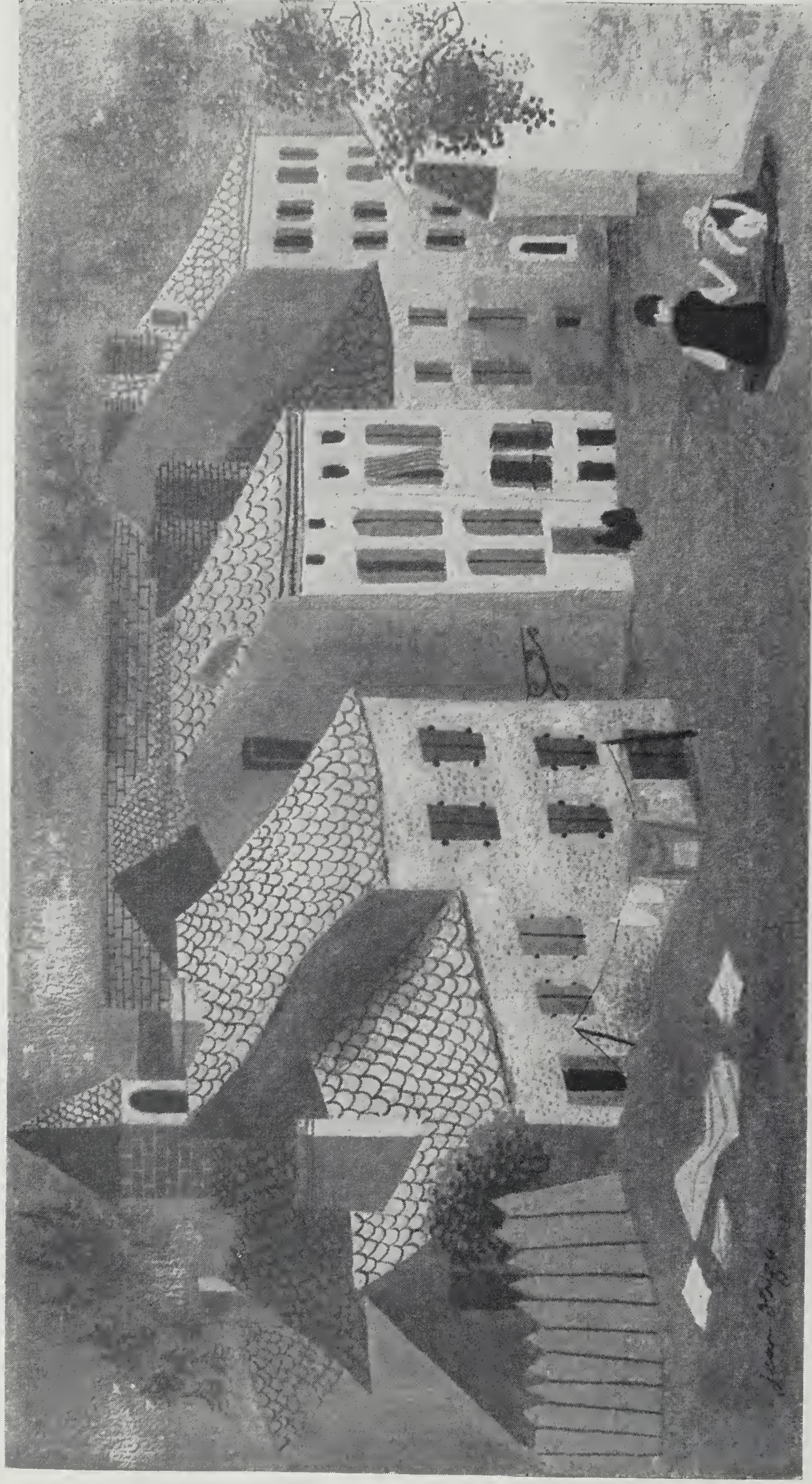
Jean Hugo

Illustration for André Maurois' "*Climats*"
—A la Société d'Édition "Le Livre," Paris, 1929
(Shown in the size of the original)—Pages 63, 71



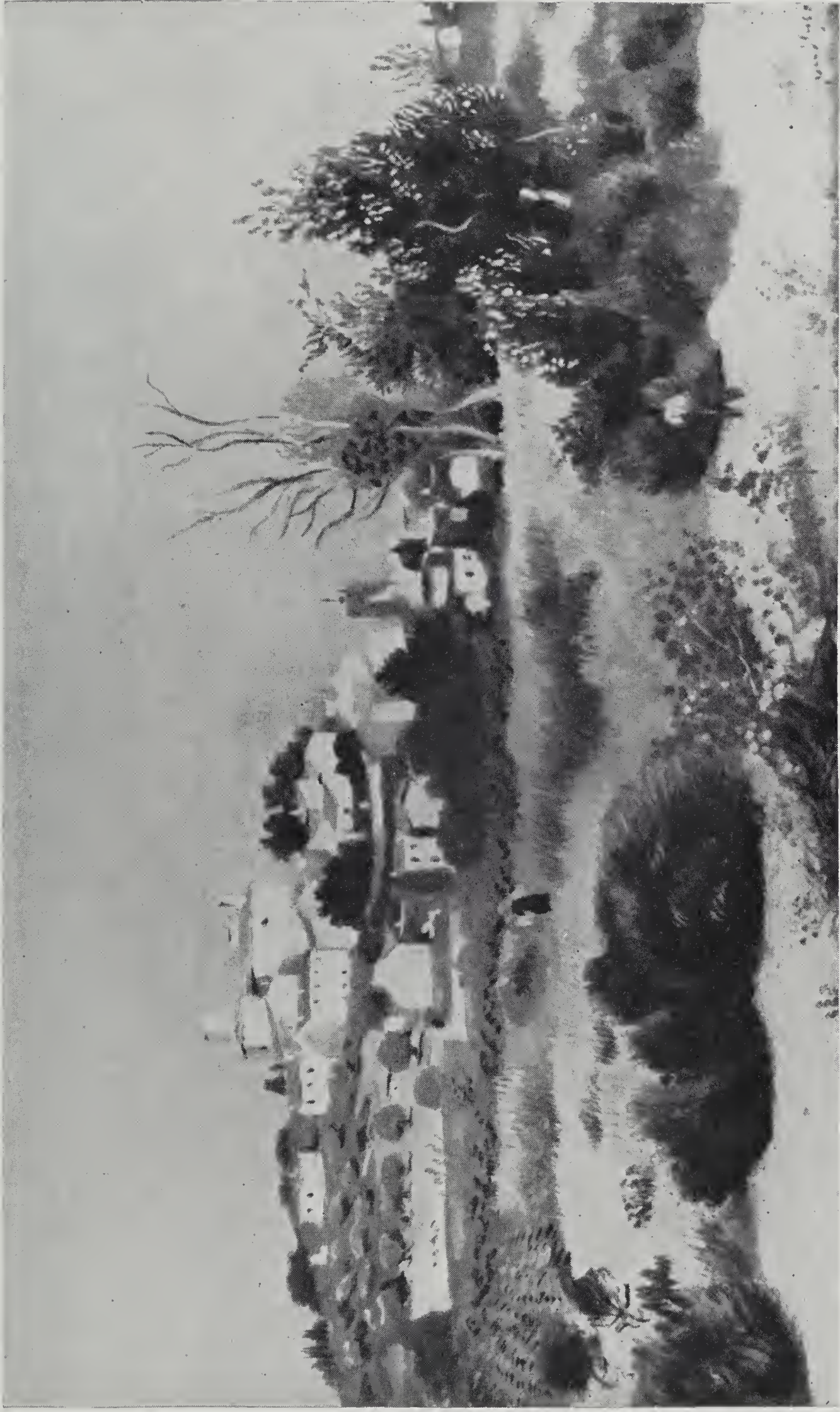
Jean Hugo

Illustration for André Maurois' "*Climats*"
—A la Société d'Édition "Le Livre," Paris, 1929
(Shown in the size of the original)—Pages 63-64



Jean Hugo

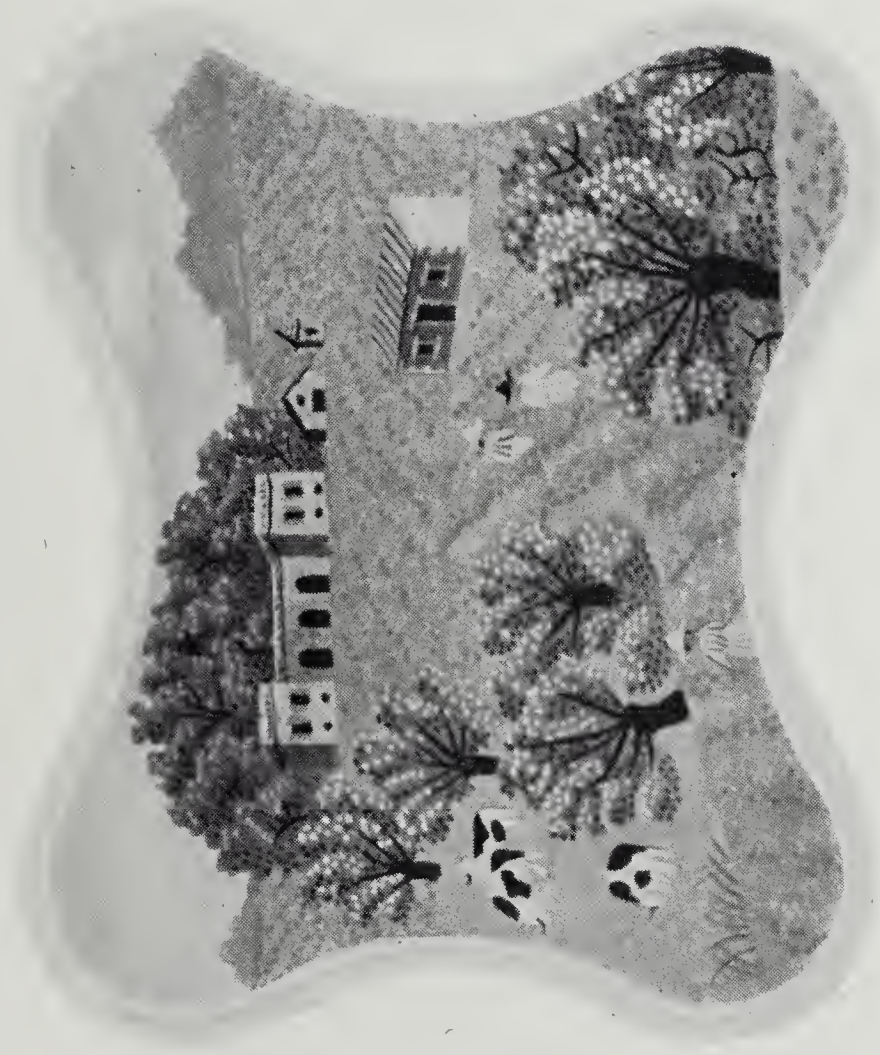
Montlowis
(Size of the original $4\frac{1}{2}'' \times 8''$)
—Pages 58-59, 68-69



Jean Hugo

Gallargues
(Size of the original 9½" × 17")
(Collection Mr. and Mrs. Philip Newman)—Page 70

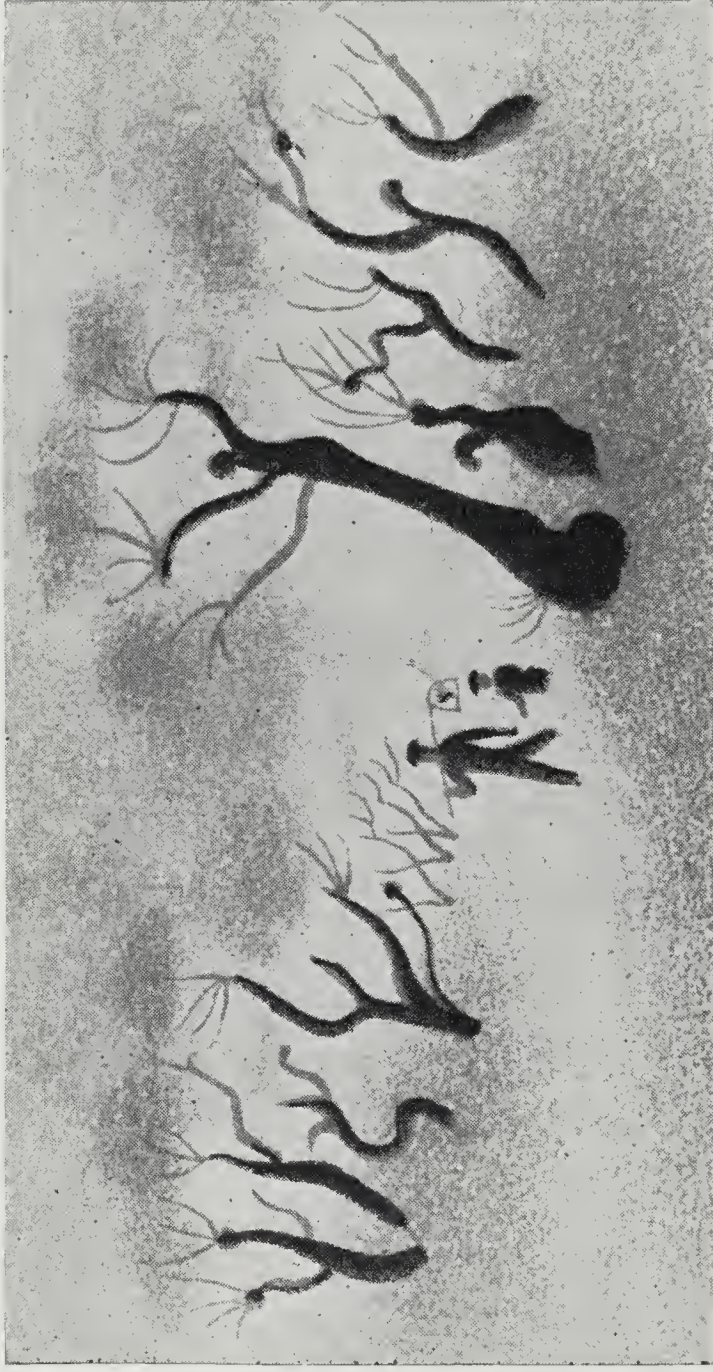




Jean Hugo

Illustration for Nicolas'
"Liste des Grands Vins Fins"
—Charenton-Le-Pont, 1933
(Shown in the size of the original)—Pages 61-62, 68-69

PLATE 85



Jean Hugo

Illustration for Princess Bibesco's "*Le Perroquet Vert*"
—Editions Jeanne Walter, Paris, 1929
(Shown in the size of the original)—Page 65

PLATE 86



Jean Hugo

Illustration for Lamennais'

"*L'Imitation de Notre Seigneur Jésus-Christ*"

—Aux Editions Arts et Métiers Graphiques, Paris, 1946

(Shown in the size of the original)—Pages 66-67

PLATE 87



Jean Hugo

Illustration for Lamennais'
"L' Imitation de Notre Seigneur Jésus-Christ"
—Aux Editions Arts et Métiers Graphiques, Paris, 1946
(Shown in the size of the original)—Pages 66–67

PLATE 88



Jean Hugo

Illustration for Lamennais'

"*L'Imitation de Notre Seigneur Jésus-Christ*"

— Aux Editions Arts et Métiers Graphiques, Paris, 1946

(Shown in the size of the original)—Pages 66-67

PLATE 89



Jean Hugo

Illustration for Lamennais'
"L'Imitation de Notre Seigneur Jésus-Christ"

—Aux Editions Arts et Métiers Graphiques, Paris, 1946
(Shown in the size of the original)—Pages 66-67, 67-68



Jean Hugo

Bretonnes dans un Pré
(Shown in the size of the original)
—Pages 70, 72

PLATE 91



Jean Hugo

Illustration for Nicolas'
"Liste des Grands Vins Fins"
—Charenton-Le-Pont, 1933
(Shown in the size of the original)—Pages 37 ftn, 62

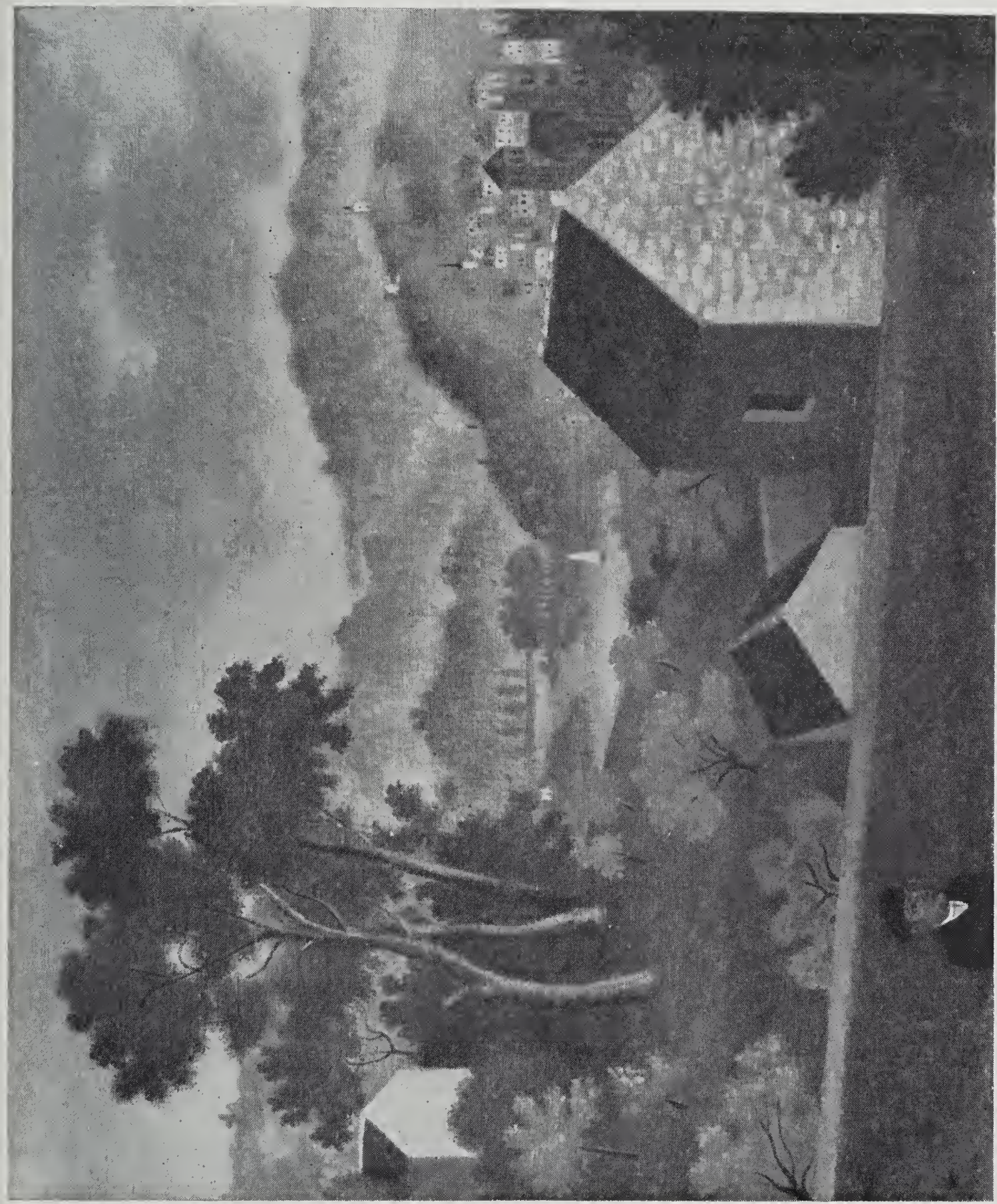


Arthur Szyk

Declaration of Independence
(Shown in the size of the original)
(Collection The Jewish Museum, New York
—Courtesy of Alice Bracie)—Page 37 ftn



Shên-Shih-ch'ung—Chinese, seventeenth century



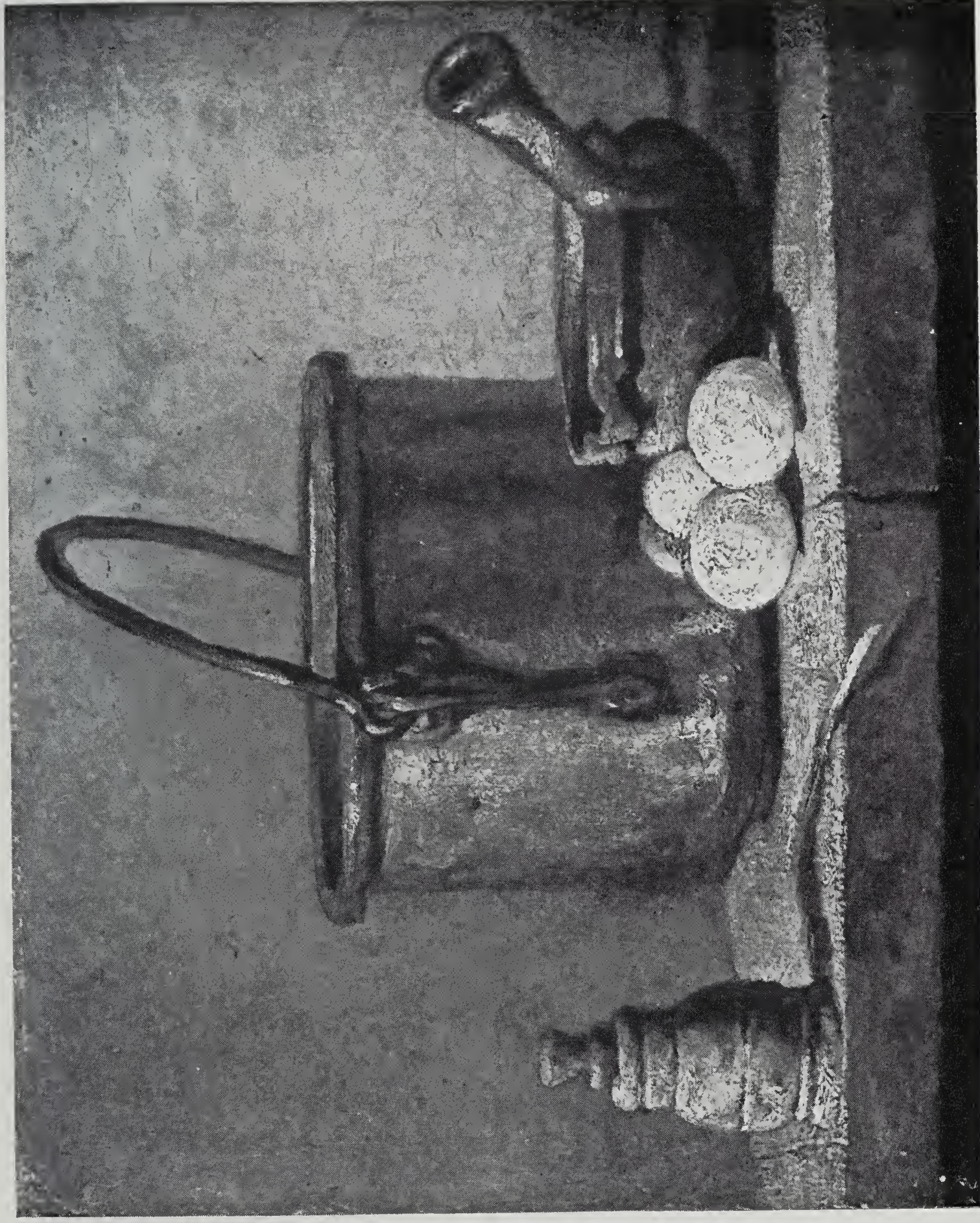
Jean Hugo

La Vallée de la Meuse à Huy
(Size of the original $19\frac{1}{2}" \times 23\frac{1}{2}"$)
— Pages 71, 72



Velázquez

An Old Woman Cooking Eggs
(© The National Gallery of Scotland, Edinburgh)—Pages 52 ftn, 54



Chardin

Kitchen Utensils
(Louvre, Paris—Photograph Musées Nationaux, Paris)—Pages, 9, 52 ftn, 54



Pieter Breughel the Elder

Peasant Wedding
(Kunsthistorisches Museum, Vienna)—Pages 52 fn. 54



Cézanne

Still Life with Bottle
—Pages 9, 13, 15





Sloan

Reclining Nude with Green Scarf
—Pages 17, 18





Manet

The Dead Toreador
(National Gallery of Art, Washington
— Widener Collection)—Page 6



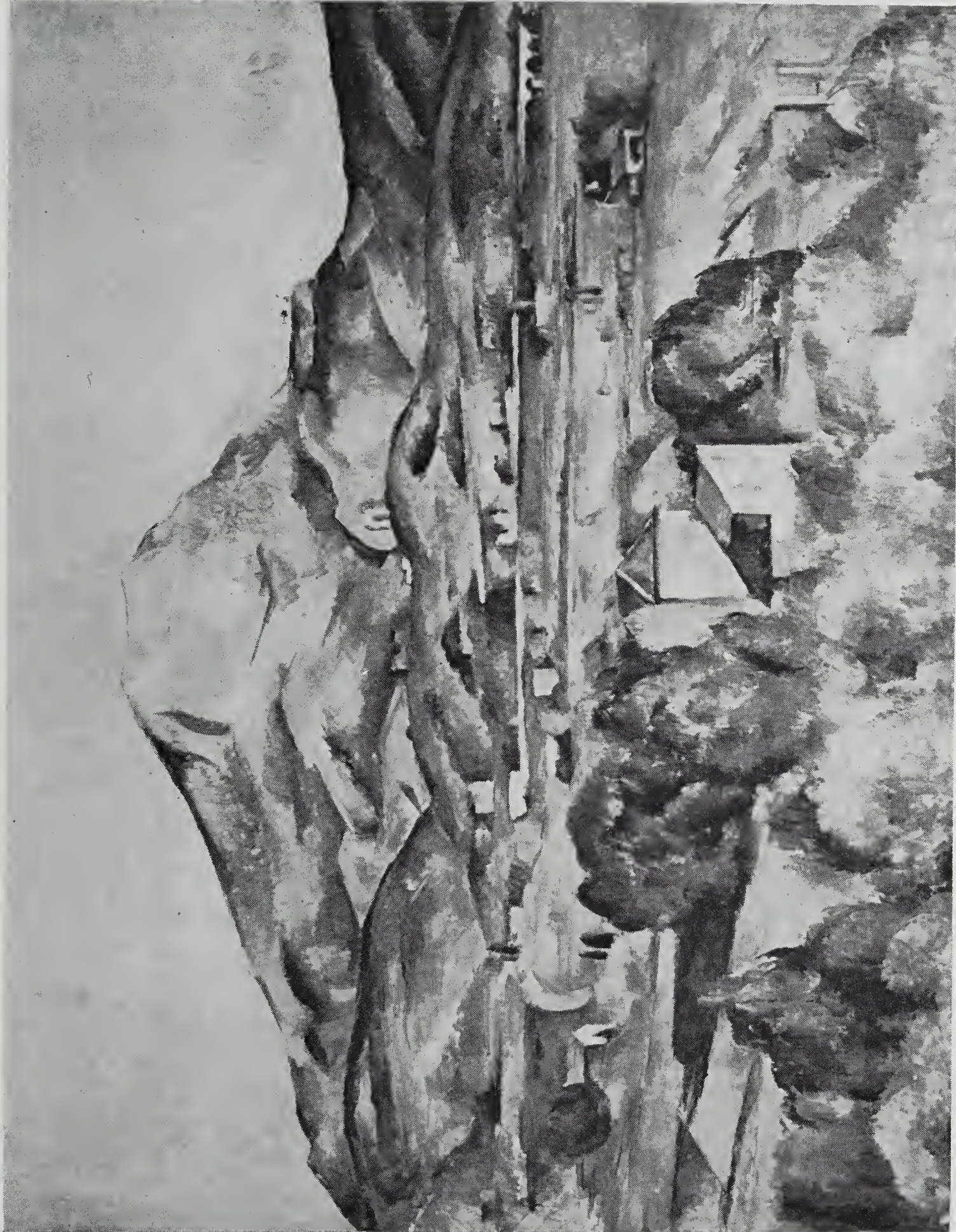


Matisse

The Dance (1933)
—Page 8



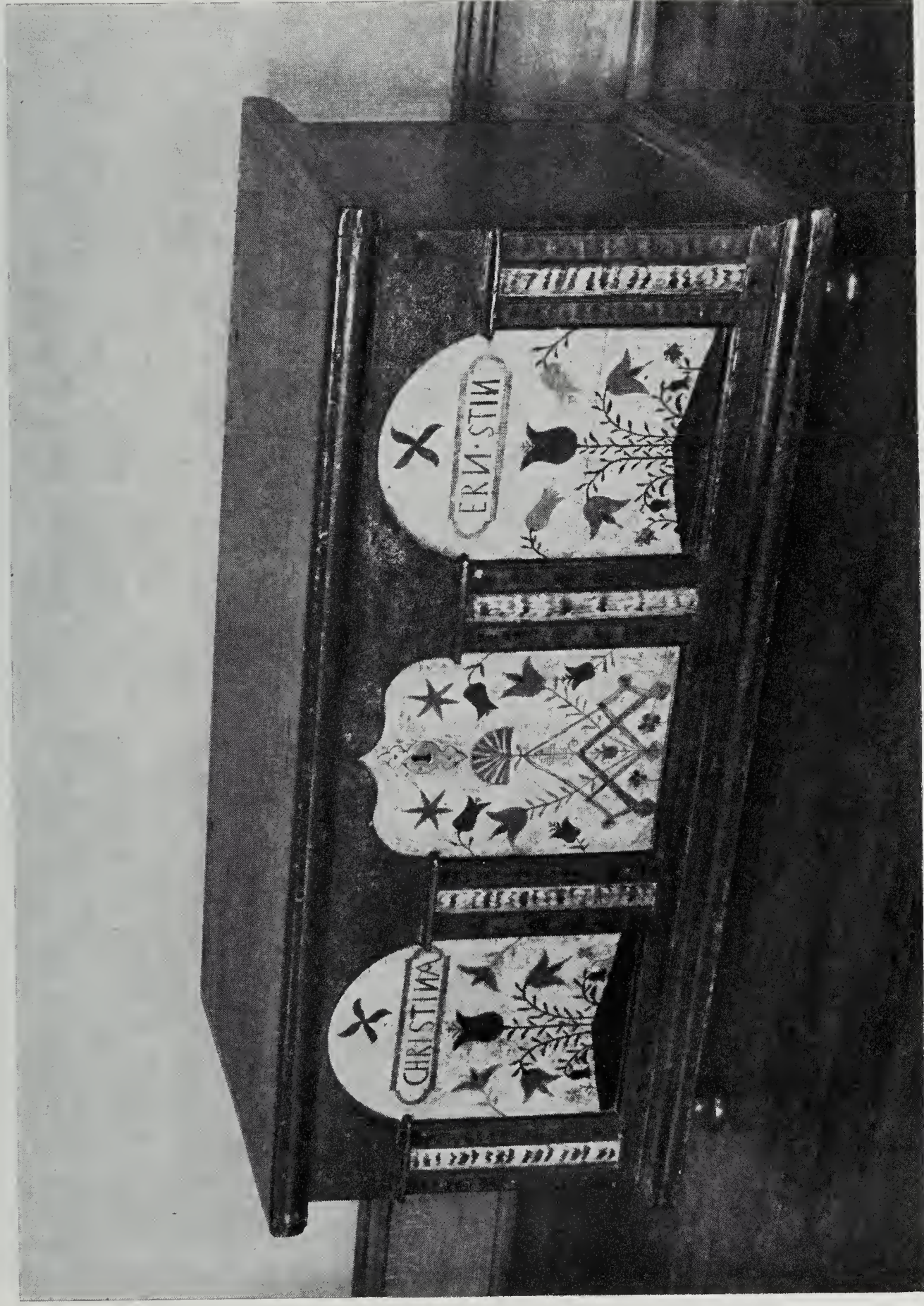
Renoir



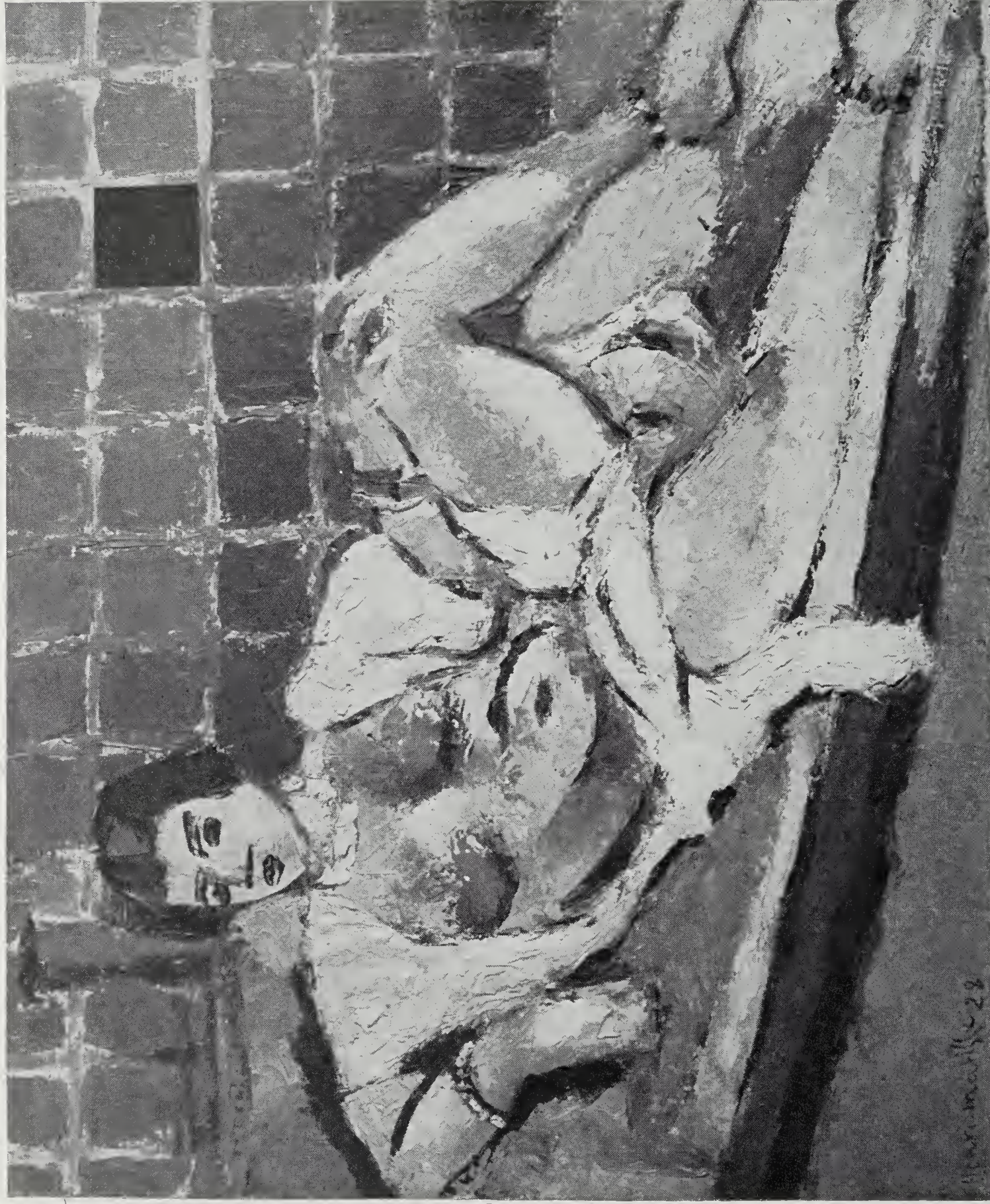
Cézanne

Valley of the Arc (Mont Ste-Victoire Seen from Bellevue)
—Page 12





Pennsylvania German



Altered photograph of Matisse's *Nude on Couch* (Fold-out Plate 111)
—Page 14

FOLD-OUT



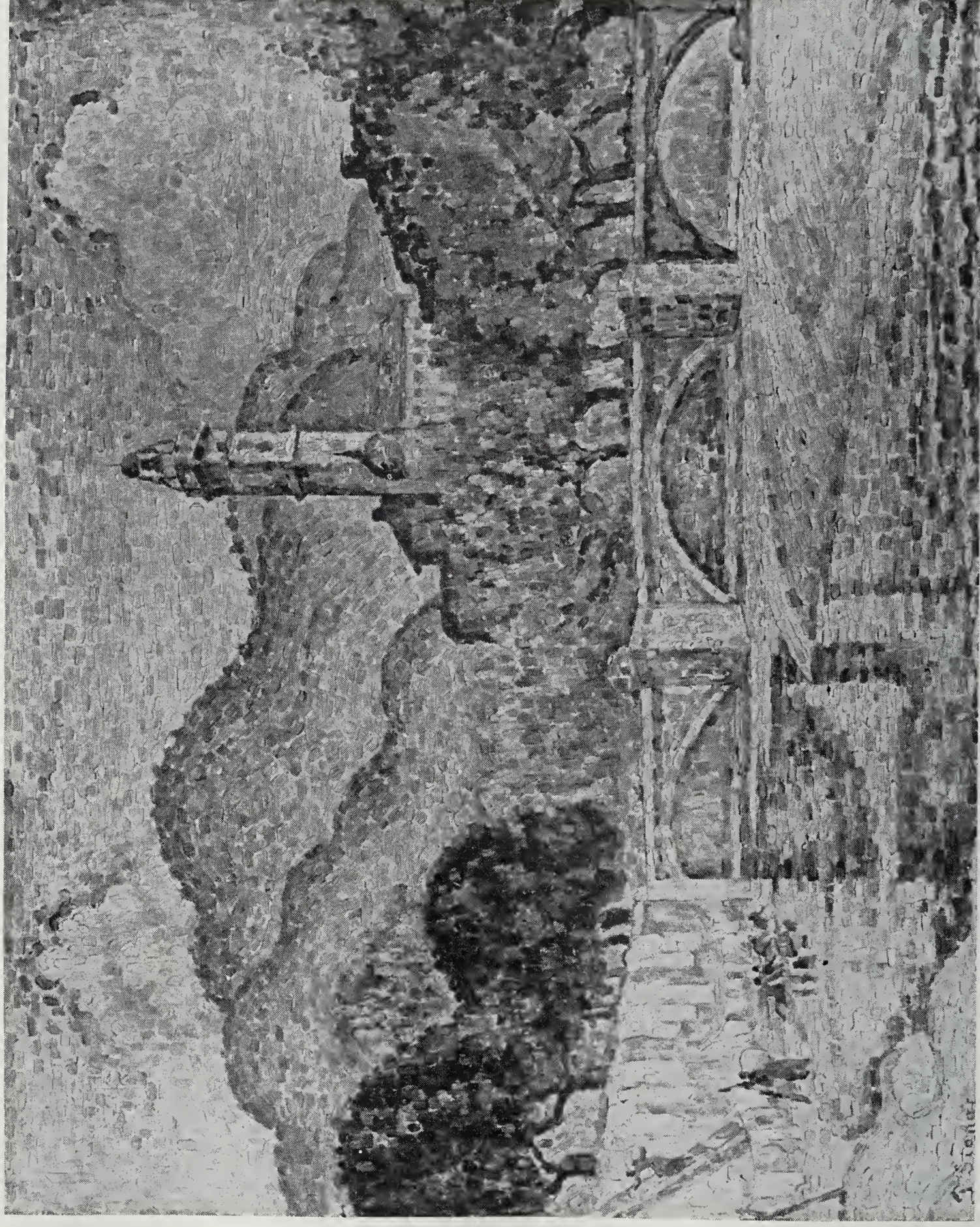
Cézanne

Leda and the Swan
—Page 6



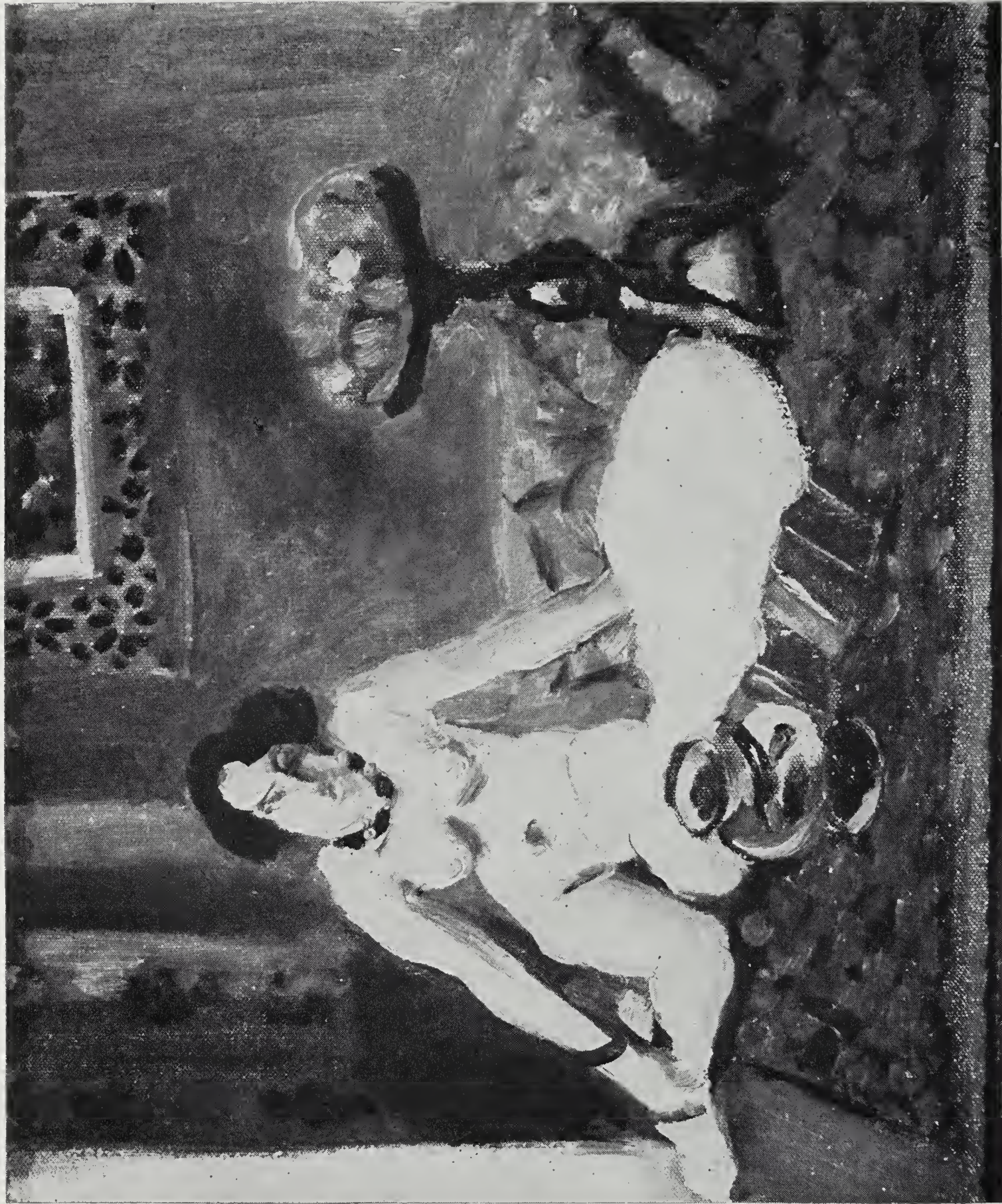
Matisse

Nude on Couch
— Pages 3, 4-15, 25



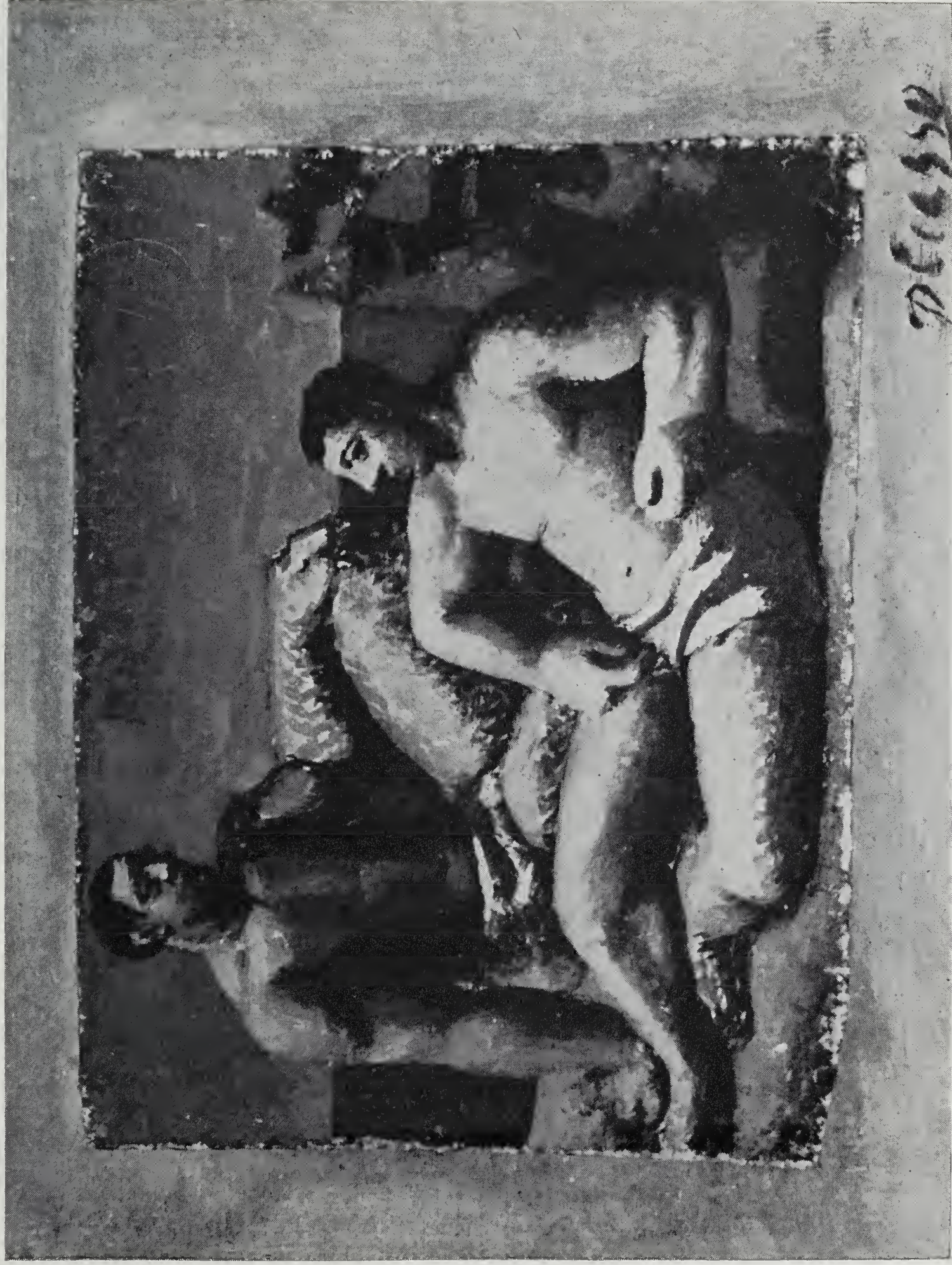


Edith Dimock



Matisse

Nude in Interior
(Formerly Collection George Friedland—Present owner unknown)
(Size of the original $8\frac{7}{8}'' \times 10\frac{1}{8}''$)—Page 36



Picasso

Two Figures
(Shown in the size of the original)
—Page 37









Michelangelo

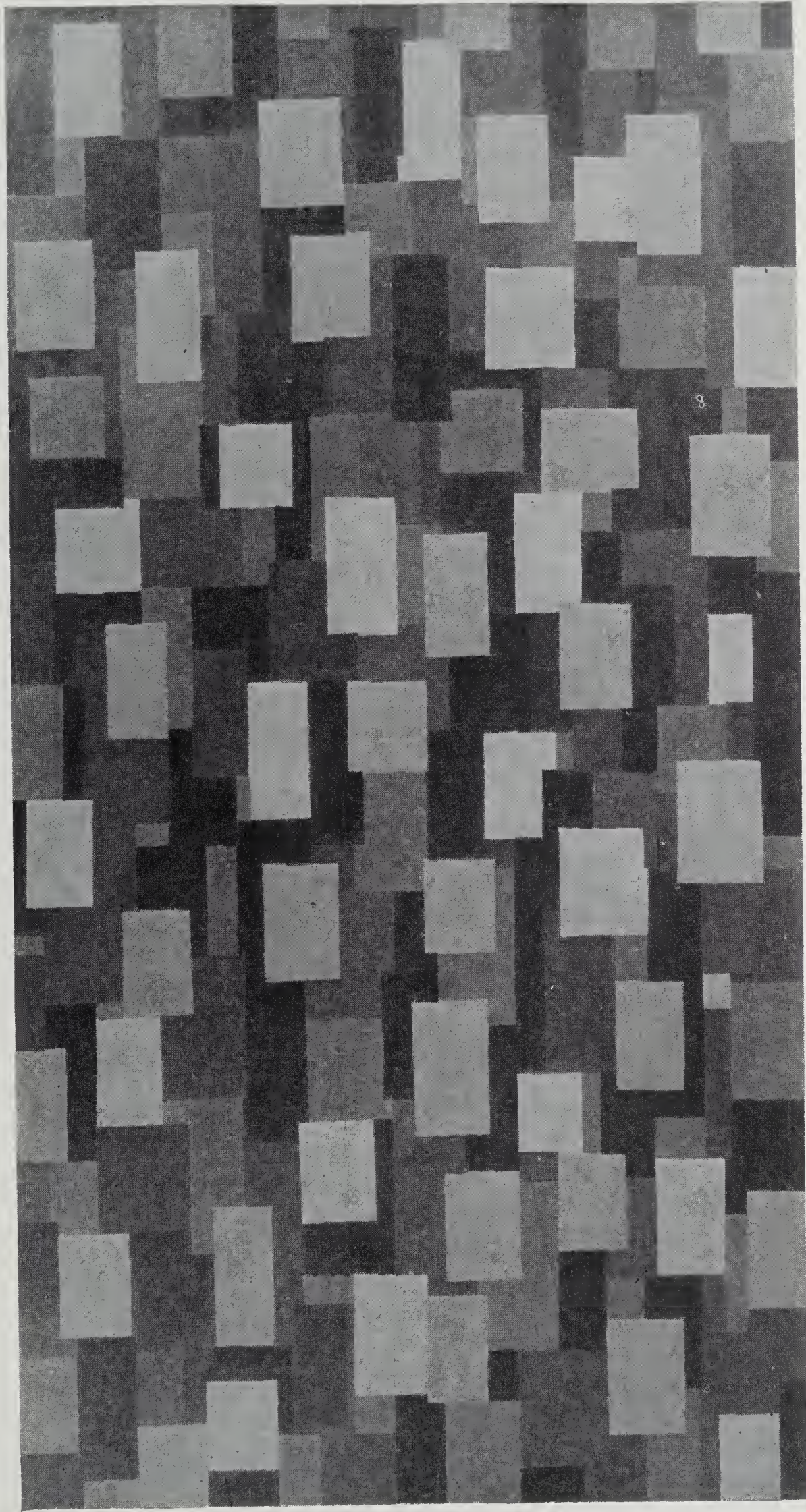
The Holy Family
(Uffizi Gallery, Florence
—Photograph Alinari/Scala, Florence/New York)—Pages 32, 38

PLATE 120



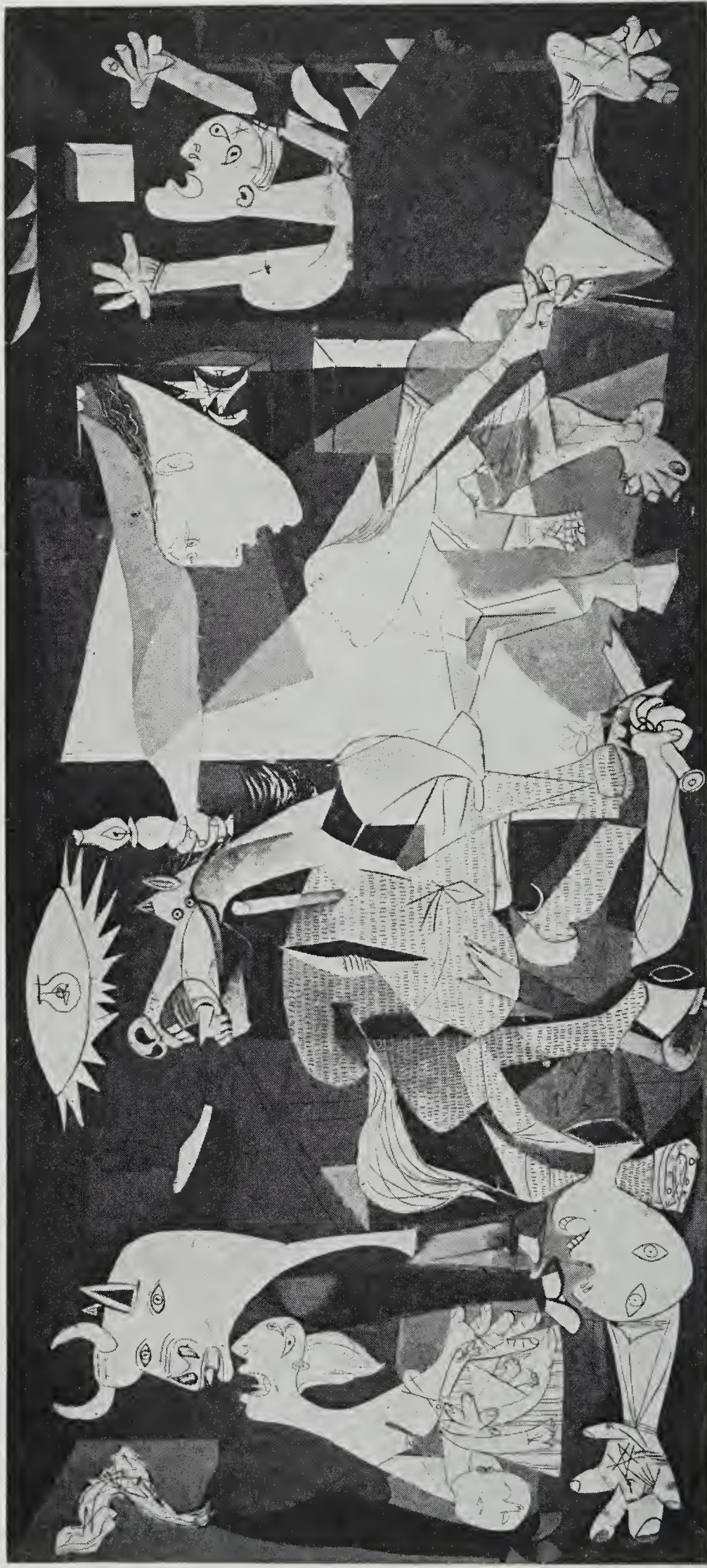
Jackson Pollock

Summertime
(Collection Lee Krasner Pollock)—Page 32



Ad Reinhardt

Number 88 (blue)
(Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution)—Page 40 ftn



Picasso

Guernica
(Size of the original 11' 5 $\frac{1}{2}$ " \times 25' 5 $\frac{3}{4}$ ")
(On extended loan to The Museum of Modern Art, New York, from the artist)—Page 36



Maurice Prendergast

Figures at the Beach
— Pages 6, 18

Curriculum of the Art Department

FIRST YEAR—BASIC COURSE

Fundamentals of art and education. The problem of appreciation. The objective method. The roots of art. The art in art. Learning to see.

SECOND YEAR

Application of basic principles of art and education to a systematic study of the aesthetic development of the important traditions of painting and of the work of individual artists.

SEMINAR AND RESEARCH SESSIONS

Individual study-projects in the arts and sciences based on the Foundation's educational method.

**PUBLICATIONS AUTHORED BY MEMBERS OF
THE ART DEPARTMENT STAFF**

THE ART IN PAINTING
Albert C. Barnes

THE AESTHETIC EXPERIENCE
Laurence Buermeyer

AN APPROACH TO ART (*Out of Print*)
Mary Mullen

ART AND EDUCATION
Dewey, Barnes, Buermeyer, Mullen & de Mazia

ART AS EXPERIENCE
John Dewey

PRIMITIVE NEGRO SCULPTURE (*Out of Print*)
Paul Guillaume & Thomas Munro

THE FRENCH PRIMITIVES AND THEIR FORMS
Albert C. Barnes & Violette de Mazia

THE ART OF RENOIR
Albert C. Barnes & Violette de Mazia

THE ART OF HENRI-MATISSE
Albert C. Barnes & Violette de Mazia

THE ART OF CÉZANNE
Albert C. Barnes & Violette de Mazia

ALSO AVAILABLE

JOURNAL OF THE ART DEPARTMENT—Vol. I to Vol. VII
(Tables of Contents available on request)
Editor—Violette de Mazia



